

THE COLLECTION
OF
PICTURES & DRAWINGS
OF
SIR W. CUTHBERT QUILTER, BART.

Who has disposed of his house and Picture Gallery,
74 South Audley Street, W.

FRIDAY, JULY 9, 1909

ILLUSTRATED CATALOGUE, PRICE TEN SHILLINGS

SIR CUTHBERT QUILTER.

Sir Cuthbert Quilter, who was well known as a financier, practical agriculturist, politician, artist, and sportsman, died suddenly early on Saturday morning at his seat, Bawdsey Manor, Woodbridge, Suffolk. He had been in failing health for some time.

Both his parents belonged to Suffolk families. His father, who was the youngest son of a gentleman farmer, was Mr. William Quilter, founder of the firm of public accountants, Quilter, Ball, and Company. Sir Cuthbert, who was born in London in 1841, became early in life a member of the Stock Exchange, and was associated with many public companies. He was one of the founders of the National Telephone Company, in which he had a large interest. In 1884 he bought the Bawdsey estate of some 9,000 acres on the coast of Suffolk, which for many years had been locally known as "No Man's Land." He soon began adding to and improving the estate and he spent large sums not only in improving the land and building new homesteads and cottages, but he sank considerable sums in sea defence work.

It was as a breeder and a generous supporter of county breeds of live stock that Sir Cuthbert Quilter was best known to agriculturists. He was a confirmed believer in the utility qualities of the local "Punches," and farmers and others in the Eastern Counties will remember with gratitude his practical interest he showed in the breed when it was nearly becoming extinct. His own stud at Bawdsey Manor was one of the largest and best in the country, and his enterprise in exhibiting both breeding stock and geldings at the international and other representative shows, primarily to show to the world what the modern type of "Punch" was like, was greatly appreciated by his fellow-breeders, as was also the leading part he took in organizing local horse-breeding schemes. He strove hard, and with fair success, to establish a market for Suffolk geldings for London street work. For many years Sir Cuthbert was president of the Suffolk Horse Society, and he also interested himself in the breeding of Suffolk sheep and large black pigs. He was a J.P. and D.L. for Suffolk, and an alderman of the West Suffolk County Council.

In 1885 Mr. Quilter (as he then was) was elected on the Liberal interest as the first member for the Sudbury Division of Suffolk. He refused to follow Mr. Gladstone at the time of the Home Rule split, and continued to represent the division as a Liberal Unionist until he was defeated by a small majority by Mr. Heaton-Armstrong in 1906. His eldest son regained the seat for the Unionists in January, 1910. In Parliament Sir Cuthbert (he was created a baronet in 1897) did not speak very often. He distinguished himself in particular by his advocacy of pure beer. Not content to wait for legislation on this subject, he bought a small brewery near Woodbridge, where for some years pure beer has been manufactured and is greatly in demand in the county. Sir Cuthbert was fond of shooting and yachting. He was elected vice-commodore of the Royal Harwich Yacht Club in 1875, and on his retirement in 1909 received a handsome presentation from the members, the King, who is commodore of the club, expressing regret at his retirement. For several years in the late seventies he raced at regattas all round the coast. His best yacht was the 40-ton cutter *Britannia*, and he also owned the *Hirondelle*, 70 tons, the *Zoe*, 116 tons, and the steam yacht *Peridot*.

In the art world Sir Cuthbert, who was the brother of the late Mr. Harry Quilter, the art critic, was known as a collector of both old and modern masters. His collection was sold at Christie's in the summer of 1909, the total of £87,780 10s. being one of the largest single-day totals of the last quarter of a century. Reynolds's "Venus and Piping Boy" brought 6,400 guineas; a Romney portrait, said to be of Mrs. Jordan, 4,800 guineas; Turner's "Venus and Adonis," 4,000 guineas; and an "Immaculate Conception" by Murillo, 4,800 guineas. Remarkable prices were also realized for examples of modern English and Continental painters.

Sir Cuthbert married in 1867 Mary Ann, daughter of Mr. John Wheeley Bevington, and he leaves issue five sons and two daughters. His eldest son, who succeeds to the title, is Mr. William Eley Cuthbert Quilter, now Unionist member for his father's old constituency, a magistrate for Suffolk, and an officer in the Loyal Suffolk Hussars. He married the Hon. Ewynedd Douglas-Pennant, daughter of Lord Penrhyn, and has issue two sons and a daughter. Major John Arnold Cuthbert Quilter, of the Grenadier Guards, his second son, distinguished himself at the battle of Biddulphsberg, near Senekal, in 1900 and is now Military Secretary to the Governor General of Australia, Lord Denman. The third son Mr. Roger Cuthbert Quilter, is a musical composer and of the two younger sons one is a member of his father's firm. The daughters are Mrs. F. A. Denny and Mrs. Pitt Miller.

The funeral will be at Bawdsey Parish Church to-morrow, at 1.45. Carriages will be reserved in the train leaving Liverpool-street for Felixstowe at 10 o'clock. There is a return train to London at 3.25.

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VOL. XX

BOSTON, FEBRUARY, 1922

No. 117



PORTRAIT OF THE INFANTA MARIA THERESA
WIFE OF LOUIS XIV.

BY DIEGO VELASQUEZ, 1599-1660

Gift of Mrs. Edwin Farnham Greene, 1922



**Portrait of the Infanta Maria Theresa
by Velasquez**

THIS valuable painting is the generous gift of Mrs. Edwin Farnham Greene in memory of John Howard and Charlotte Peabody Nichols.

The subject of the painting was the daughter of Philip IV of Spain and Elizabeth of France. Born in 1638, this portrait represents her at the age of fourteen or fifteen years. Seven years later she was married to Louis XIV, and died in 1683. As a wife, she was "the most amiable of Austrian princesses, who, though eclipsed in her own court, and in her husband's affections, aspired in an age of universal gallantry to no higher praise than the name of a loving mother and a true and gentle wife."

We owe to the researches of Professor Heinrich Zimmermann of the Department of the History of Art of the Federal (late Imperial) Gallery at Vienna the recorded history of this painting. The first reference to it appears in a despatch under date of February 22, 1653, in which Conte Ottobelli, minister from Modena, writing from Madrid, advises his duke that Marquis Mattei is leaving for Flanders the following day and that he has been given the portrait of the princess and with it one of the King and the Queen, in his opinion in order to further the marriage of that princess. Giacomo Querini, Venetian minister at the court of Madrid, is also told of this step a few months later, and informs his republic on the 17th of December, 1653, that by order of the King pictures of the princess have been sent to Germany (Vienna) and Flanders addressed to the Emperor and to the Duke Leopold Wilhelm of Flanders respectively; a third one he would send to France as soon as his violent gout would permit. This last had been ordered early in the same year, and Querini wrote specifically: "The picture shall be done by the hand of Velasco, the King's painter." Duke Leopold, Governor-General

of the Spanish Netherlands, was a great connoisseur of painting, and David Teniers the Younger, his court painter, aided him in making his notable collections. All these collections the Duke took with him on his return to Vienna in 1658. In the following year, 1659, an inventory was made and this portrait of the Infanta appeared in it as No. 390: "A portrait in oil on canvas of the Princess of Spain. On her belt are hanging two small watches and at her side is a table with a green cover. An original painting by the King of Spain's painter."

Without giving any reasons for it, Justi in his work on Velasquez labeled the Boston and Vienna portraits as those of Mariana, the second wife of Philip IV, and apparently Beruete and others followed in his wake. These two pictures have appeared for years in the Imperial catalogue, both before and since Justi wrote, as Maria Theresa. The records quoted by Professor Zimmermann show that in 1653 three portraits were painted of Maria Theresa and only one of Queen Mariana, and these three portraits are now traced to Vienna, Boston, and Paris. Moreover, the inventory of Archduke Leopold's collection made in 1659 states that the portrait is that of the princess, and gives a detailed description of it.

It would appear to be the Boston portrait of which Justi wrote in 1883 (although wrongly entitling it Mariana): "Her finest and most interesting portrait, which has recently come to light at Vienna, agrees in almost every particular with the picture preserved in the Belvedere (No. 617) since 1824. The sparkle of the blue eyes is charming; but in the latter the eyes are duller, the modelling in very clear flesh tints less pure and firm. It is surprising how a being so little favored by the Graces and the Muses can please the eye merely by her youth and health. She seems radiant with the first rapture of those festivities which were kept up without interruption in her honour."

In January of last year the painting left the Federal Art-History Museum in Vienna, in exchange for other paintings, and in December was purchased of the new owners and given by Mrs. Greene to the Museum.

This portrait is only one of many in which Velasquez surprises us by his success in depicting his subjects in a formal pose and yet at their ease. It is a surprisingly fresh visual impression. The face has the pink and white glow of health and youth, the hair is of a rich chestnut relieved by the small red ribbons at the end of each ringlet; and the dress is a silvery white, a color much favored by the master. These features are pleasantly heightened by the cool depths of the background and the cold green of the curtain and table cover. The whole shows the full mastery, the great simplicity, certainty and ease of the painter.

For nearly thirty years Velasquez had been court painter to Philip IV. Called home from Italy in 1651 by his royal master, who was impatient for

his return, he was appointed Grand Marshal of the palace in 1652, and the very same year was commanded to paint two portraits of the Infanta Maria Theresa, and, as we have seen, a third in the following year. The Museum painting is an example of his third period, painted after his return from this his second visit to Italy. He was then at the height of his skill and knowledge of technique. His mastery of form and atmosphere at this time is the despair of painters. One marvels at the simple but speaking eyes, at the masterly drawing of the hoop dress, which stands forth in all the reality of its stiff form. One is astonished at the receding background and the ease and assurance with which the ruff, the cuffs, and bows have been punctuated with red strokes or dashes. All is done in an apparently artless manner and with the simplicity and serenity of a master hand. There is no complexity of color scheme or laborious mixing of pigments, for three or four colors suffice. Any earlier dryness and hardness of color, any over-definition of values, by which persons more familiar with his earlier pictures expect to recognize and identify his later paintings, have been left behind, and the master has reached the truer stage of light radiation. Indeed his rendering of the exact relations of light and color is almost incredible.

His countrymen say that he was by this time long-sighted, and they speak of his summary (*abreviada*) style and of his use of long brushes and liquid colors; but if he were long-sighted surely he was so in the mental and not in the physical sense. He certainly had handicaps, for his position as Grand Marshal of the palace involved him in duties both onerous and exacting. It is generally thought that his death in 1660 was hastened by the arduous task of arranging early in that year the great establishments on the Island of Pheasants in the Bidasoa on the occasion of the marriage of Maria Theresa to Louis XIV of France.

C. H. H.

Recent Acquisitions of the Print Department

THE Museum may well be proud of its recent acquisitions of prints, which, added to the prints already in its possession, make this collection rank in quality with the five great print cabinets of Europe.

In obtaining fifteenth century prints, increasingly rare and difficult to secure in good impressions, the Curator has been particularly fortunate this past year.

Among the Italian masters, Cristofano Robetta (1463-1522) merits special attention. Many of his prints are adaptations and copies, while fragments of background in some of his plates are strongly affected by Dürer, whose influence was just beginning to be felt in Italy. But it is in his original prints that Robetta is most pleasing, and in his "Adam and Eve"¹ the full beauty of his work

can be appreciated. Hind lists four impressions only of the first state of the "Adam and Eve"; this one has been described as "the finest known," and, in all probability, correctly so. Though Jacopo de' Barbari (1440-1515) worked for some time in Nuremberg, his engravings are essentially Italian in spirit, and not greatly influenced by Northern models. "The Redeemer,"² with little cross-hatching, is in Jacopo's early manner. All his prints are very rare, and it is still rarer to find one of such quality as this. A very fine copy of "The Scourging of Christ (with landscape background),"³ supplements the engravings by Andrea Mantegna (1431-1506) and his School already in the collection. Mantegna's influence was strongly felt by numerous contemporary engravers, and among these was Giovanni Antonio da Brescia (flourished circa 1500). His "St. Barbara"⁴ is a very rare and delicate plate and is not mentioned in the British Museum Catalogue.

It was not until nearly the end of the century that any engravings seem to have been produced at Milan, but it is at this period that we find a most interesting group closely related to the Milanese school of illumination, as seen in the *Sforza Book of Hours*. The "Head of Christ"⁵ is undoubtedly by the Master of the *Sforza Book of Hours*, and is an engraving displaying much austere simplicity and charm. The "Landscape with two men, one playing a lute"⁶ is by an anonymous Veronese engraver who flourished about 1470, and whose style is similar to that of the E series of the so-called Tarocchi cards. The character of the figures and costumes is reminiscent of Pisanello, but the engraving hardly seems earlier than 1470-1480, while the curiously cut streamers of the costume of the seated man occur in the engravings of the Master of the Playing Cards⁷ (Germany 1445-1450). This is an undescribed state before the plate was re-worked, the foreground shaded, etc., and is possibly unique.

Among German engravers of the fifteenth century, Martin Schongauer (1445-1491) stands out as by far the greatest master of that period; he may even be considered the greatest artist-engraver that Germany has ever produced. His "St. James the Greater overcoming the Saracens"⁸ is a large and important print, and our impression is superb. Superb also are impressions of "The Fourth Wise Virgin"⁹ and "The Second Foolish Virgin."¹⁰ Schongauer's influence is to some extent shown in the engraver who is known by the signature LCz. In spite of certain elements in his prints which show Netherlandish tendencies, it is more than probable

¹Bartsch VII. 518, 3. Hind p. 449, 7. Collection: Pridaux.

²Bartsch XIII. 227, 1 (Copy). Hind p. 347, 4^a.

³Passavant V. 108, 37. Collection: Hefner-Alteneck.

⁴Hind p. 396, 3.

⁵Hind E. III p. 285, 20. Passavant V. 189, 102.

⁶Catalogue of Early Italian Engravings . . . in the British Museum,

by A. M. Hind, p. 285.

⁷Bartsch VI. 143, 53.

⁸Bartsch VI. 154, 80. Collection: Kalle.

⁹Bartsch VI. 155, 83.

¹⁰Bartsch XIII. 395, 4. Hind p. 197, 1. Collection: Davidohn.



Christ before Annas
The Passion of Christ



The Flagellation
Lucas van Leyden (1494-1533)

Gift of George Peabody Gardner

that he flourished in Upper Germany about 1480-1490. "The Flight into Egypt"¹ is not mentioned by Bartsch, and Dr. Lehrs knows of only six impressions. Also of great importance and of no little charm is "Christ Tempted"² by the same master. There is no record in Bourcard *La Côte des Estampes* (Paris, 1912) of any impression having been sold at auction—evidence of its rarity. The companion-piece, "Christ entering Jerusalem" is already in the possession of the Department. The Museum's collection of Israhel van Meckenem's (1450-1503) works is fast becoming one of the finest known. Our "Passion of Christ,—large plates," is of the first quality, and we already possess several of the twelve plates which form the series of "The Life of the Virgin,"—a companion-set to the "Passion." "The Circumcision"³ is one of this series; it is an engraving of extreme beauty and grace of line, while the impression itself is a very fine one. "Christ before Herod"⁴ and "Christ before Pilate"⁵ are both in the first state and are probably unique; they belong to the "Little Passion," series, while "The Mass of St. Gregory"⁶ is a small plate, executed at about the same period. The *Nuremberg Chronicle* (1493) is the most important of all fifteenth century Nuremberg woodcut publications, and, with one exception, the earliest of any German printed book, of which the woodcuts can be assigned, with any degree of certainty, to a known draughtsman. This was Michel Wohlgemuth (1434-1519), the teacher of Dürer. "The Frontispiece for the *Nuremberg Chronicle*"⁷ is a fine "artist's proof" of the greatest interest and is not mentioned by Dodgson in this

state. In this period we must also include the "St. Ursula"¹ of the Master MZ, generally called Matthäus Zasinger, and "St. George"² by the Master FVB (Franz von Bocholt), a brilliant impression of a very charming engraving. At the foot of the print the initials FVB are almost completely effaced by Israhel van Meckenem, who in re-working the plate, substituted his own initials.

Turning now to Italy in the sixteenth century, we pass to Marcantonio Raimondi (1480-1530), that artist who has "exercised an unparalleled influence and inspired the largest following of any engraver who has ever lived."³ "The Death of Lucretia"⁴ is one of his earliest and most beautiful plates, and Vasari tells us that it was engraved (1510?) after a drawing by Raphael, and that it was this print which induced the painter to allow Marcantonio to publish engravings of some of his drawings. "Adam and Eve"⁵ is another engraving after Raphael, dating from the same period and executed under the direction of Raphael himself. A well-known continental connoisseur has pronounced this impression "unsurpassed" for beauty and delicacy. "Orpheus and Eurydice"⁶ is a very fine impression, while "The Dance of Cupids"⁷ is one of Marcantonio's most charming engravings. These two, as well as "The Zodiac"⁸—one of the engraver's latest and boldest plates—are also after Raphael. Agostino Veneziano, who was a pupil of Marcantonio, and flourished 1514-1536, is represented by two engravings, "Purity"⁹ and "The Last Supper,"¹⁰ a beautiful impression in perfect condition. A

¹Passavant II. 289, 3. Collections: Henry Huth, Brayton Ives.

²Bartsch VI. 361, 1.

³Geisberg 36. Collection: Alfred Morrison. Watermark: Gothic P.

⁴Geisberg 68, first state. Collection: Henry Huth.

⁵Geisberg 69, first state. Collection: Henry Huth.

⁶Geisberg 286.

⁷Collection: Davidsohn.

¹Bartsch VI. 377, 10.

²Bartsch VI. 87, 33.

³Arthur M. Hind.

⁴Bartsch XIV. 155, 192.

⁵Bartsch XIV. 3, 1.

⁶Bartsch XIV. 223, 295.

⁷Bartsch XIV. 177, 217. Collections: Morrison, Lawson Thompson.

⁸Bartsch XIV. 299, 397.

⁹Bartsch XIV. 288, 379.

¹⁰Bartsch XIV. 36, 31.

SIR CUTHBERT QUILTEI PICTURES.

TOTAL OF NEARLY £88,000.

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THE LITTLE SCHOOL.

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MODERN ENGLISH PICTURES.

he head of the modern English pictures can
own and unusual example of Turner, "Adonis," 59in. by 47in. painted about 1806-

but not exhibited at the Academy until 1871, which has passed through several sales. At 1 of John Green in 1830, it sold for 83 guineas; was presumably bought for Turner; in the Munro sale, 1878, it realized 1,850 guineas; in that of Beckett, 1885, its price realized 1,450 guineas (Agnew). It was sold

"records" were obtained. Sir H. von Herkomer's frequently-exhibited picture, "The Last Must-Sunday at the Royal Hospital," 82in. by 60in., exhibited at the Royal Academy of 1875, and awarded the médaille d'honneur at Paris in 1878, was sold by Messrs. Agnew at 3,100 guineas. This previous record was 300 guineas in 1891. of 2,250 guineas paid by Messrs. Agnew Lawson's "The Doone Valley, North Devon," 53in., exhibited at the Royal Academy, was a large advance on the 1902 record. The picture sold yesterday at the Priestman sale of the collection of Mr. Barton in the two by B. W. in price for a world record, 43in. by 71in., 1,200 guineas. Green Pastures and fetched 1,150 guineas. Pictures were exhibited at 183.

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emy, 1867, and etched
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picture having been sold
W. Graham sale in 1886.

PICTURES BY OLD MASTERS.

Murillo, "The Immaculate Conception," in blue and white drapery with yellow five child angels around her, 74in. by 54in. was started by Mr. L. Agnew at 1,000 guineas, and fell to Mr. H. Smith at 4,800 guineas. This picture was painted for Charles II. of Spain, and appeared to have been imported into England in 1875. The next in importance was the Velasquez portrait of Mariana, second wife of Philip IV. of Spain, in Corn turning with immense hoops, 58in. by 47in.—2,000 guineas (Wyatt). Two by P. Le Sueur, an excess, Dordrecht, 1886, 1,000 guineas (Strickland).

See L. Hunt's
"Adventures among Pictures"
pp 113 et seq.

See also Christie's 267636

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W. R. Lockett
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CATALOGUE
OF
THE HIGHLY IMPORTANT COLLECTION
OF
ANCIENT & MODERN PICTURES
AND
WATER COLOUR DRAWINGS

SIR W. CUTHBERT QUILTER, BART.

Who has disposed of his house and Picture Gallery,
74 South Audley Street, W.

WHICH

Will be Sold by Auction by
MESSRS. CHRISTIE, MANSON & WOODS

AT THEIR GREAT ROOMS

8 KING STREET, ST. JAMES'S SQUARE

On FRIDAY, JULY 9, 1909

AT ONE O'CLOCK PRECISELY

L. 67825

May be viewed Three Days preceding, and Catalogues had,
at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 King Street,
St. James's Square, S.W.

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10 King Street, London W.C. 1
10 King Street, London W.C. 1

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two DAYS from the Sale; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE

On FRIDAY, JULY 9, 1909,

AT ONE O'CLOCK PRECISELY.

Prices in guineas

WATER COLOUR DRAWINGS.

ENGLISH SCHOOL.

R. P. BONINGTON.

- 1 A TOWN ON A RIVER, with bridge and state barges
20 *as* 10 in. by 7 $\frac{3}{4}$ in.

FORD MADDOX BROWN, 1870.

- 2 JACOPO FOSCARI
260 37 in. by 24 in.
From the Collection of F. Craven, Esq., 1895 2050
Exhibited at the Irish International Exhibition, 1907

RANDOLPH CALDECOTT, 1885.

- 3 THE LAST FLIGHT
40 17 in. by 25 in.
Exhibited at the Royal Institute of Painters in Water
Colours

G. CLAUSEN, R.A., 1876.

- 1894 4 THE FISHERMAN'S COTTAGE: An interior, with a girl knitting
8½ in. by 11 in.

J. CONSTABLE, R.A.

- 155 wallis 5 BRIGHTON BEACH, looking westwards towards the Chain Pier
4½ in. by 7¼ in.
From the Collection of Capt. Constable, 1887

E. W. COOKE, R.A.

- 129 6 HASTINGS: A fishing-boat coming ashore
8½ in. by 12½ in.
From the Collection of W. Quilter, Esq., 1875

C. FIELDING, 1849.

- 150 7 SCOTCH MOUNTAIN FIRS, GLEN MAREE, with mist; figures
and cattle in the foreground
17 in. by 23¾ in.
From the Collection of F. J. Sumner, Esq., 1885
Capt 252 p

A. C. GOW, R.A., 1878.

- 225 8 THE REQUISITIONISTS
A group of soldiers before a mill demanding sacks of
flour from the miller
19 in. by 30 in.
From the Collection of Colonel Arbuthnot, 1882
Exhibited at the Royal Jubilee Exhibition, Manchester,
1887
Exhibited at Chicago, 1893
Exhibited at the Franco-British Exhibition, 1908
Capt 252 p

J. D. HARDING.

9 THE CEDARS OF LEBANON

20

8½ in. by 12½ in.

woody

*Exhibited at Burlington House, 1873**From the Collection of W. Quilter, Esq., 1875*

W. HUNT.

10 DEVOTION

45

A peasant-boy kneeling in prayer

w. p.

17½ in. by 11½ in.

*Exhibited at the Burlington Fine Arts Club, 1871**From the Collection of W. Quilter, Esq., 1875*

W. HUNT.

11 A DEAD WOODCOCK

15

5¼ in. by 9 in.

w. p.

From the Collection of W. Quilter, Esq., 1875

H. S. MARKS, R.A.

12 THE TWO DROMIOS

50

"Methinks you are my glass,
And not my brother"—*Comedy of Errors*

14 in. by 18¼ in.

*Exhibited at the Old Water Colour Society**From the Collection of G. F. Lees, Esq., 1884*

G. J. PINWELL, 1875.

13 "WE FELL OUT, MY WIFE AND I"

75

woody

8¼ in. by 7 in.

S. PROUT.

14 MILAN

325
yA view of the cathedral from the square, with numerous
figures in the foreground

20¾ in. by 27 in.

*From the Collection of J. L. Clare, Esq., 1868 675n**From the Collection of F. J. Sumner, Esq., 1885 480p.*

D. G. ROSSETTI.

15 LA BELLA MANO

60 *unmy* A life-size figure of a lady washing her hands at a fountain

Black and red chalk

39½ in. by 28½ in.

R. THORNE-WAITE, 1873.

50 16 CAUGHT IN A SHOWER: Cloud and sunshine

unmy 23½ in. by 34½ in.

Exhibited at the Royal Academy, 1873

From the Collection of Colonel Arbuthnot, 1882

cost 126 p

P. DE WINT.

220 17 ON THE RIVER ARUN

ay A view over the river with a windmill on a mound to the left: a waggon and figures in the foreground; hay stacks on the right

17 in. by 32½ in.

cost £600

P. DE WINT.

30 18 A RIVER SCENE, with a cottage and rustic bridge

9½ in. by 13½ in.

97

From the Collection of A. Levy, Esq., 1876

W. L. WYLLIE, R.A.

58 19 THE THAMES, BELOW CANNON STREET RAILWAY BRIDGE

ay 26½ in. by 37½ in.

CONTINENTAL SCHOOLS.

LOUIS APOL.

- 20 A WINTER SCENE, with a shepherd driving his flock into a
 22 shed
 8.7 14 in. by 21 in.

D. A. C. ARTZ.

- 21 THE FISHERMAN'S CHILDREN
 150 A girl seated near the shore sewing, a boy lying on the
 mostly ground beside her
 21 in. by 14 $\frac{1}{4}$ in.

J. ISRAELS.

- 22 THE COTTAGE DOOR
 220 A peasant boy and girl at the door of a cottage; a
 before woman at a wash-tub within
 11 $\frac{1}{2}$ in. by 8 in.
 From the Collection of Colonel Arbuthnot, 1882 105p

J. MARIS.

- 23 THE BABY. A young child, seated in a chair, with a bowl of
 155 soup
 walls 15 in. by 12 in.

A. MAUVE.

- 24 A LANDSCAPE, with a peasant and sheep under some trees
 200 20 12 $\frac{1}{2}$ in. by 8 $\frac{3}{4}$ in.

A. MAUVE.

- 25 A PEASANT-GIRL AND FIVE COWS RETURNING FROM PASTURE
 225 20 6 $\frac{1}{2}$ in. by 12 in.

G. POGGENBECK.

- 68 26 A WOODY STREAM, with ducks
Waller $8\frac{3}{4}$ in. by $13\frac{1}{4}$ in.

F. ZIEM.

- 70 27 THE ENTRY OF THE OLD PORT OF MARSEILLES, with a castle
as and shipping
 $4\frac{3}{4}$ in. by 8 in.

MODERN PICTURES.

CONTINENTAL SCHOOLS.

- 85 28 MILKING-TIME
no Peasants with cattle and sheep in a pasture
Signed
On panel— $19\frac{1}{2}$ in. by 23 in.

C. BISSCHOP.

- 150 29 THE CROWN JEWELS
Howard The son of Sir Henry Howard, K.C.M.G., Minister at
the Hague, in a page's dress, holding a red cushion on
which are a coronet and jewels
47 in. by 31 in.

P. J. CLAYS, 1867.

- 320 30 A CALM ON THE SCHELDT: a group of Dutch fishing-
89 boats lying at anchor
On panel—24 in. by $43\frac{1}{2}$ in.
From the Collection of Stephen Plummer, Esq., 1882 300p



J. B. C. COROT.

31 SOUVENIR DE LA VILLA PAMPHILI

1350 A green sward with a clump of trees; the villa on the
wall left overlooking a lake; a woman in the foreground

15 in. by 21½ in.

From the Collection of Dr. Cambay

Exhibited at Birmingham, 1898

Etched by M. Lalanne

See Illustration

cost £500 in 1896.

C. F. DAUBIGNY, 1873.

1550 32 LES LAVEUSES

(500)

A view on the river Oise, with a barge moored near some trees; peasant-women washing clothes on the left

On panel—15 in. by 26 in.

From the Collection of J. Staats Forbes, Esq.

Exhibited at Birmingham, 1898

See Illustration

cost £540 in 1883

F. DOMINGO.

33 A SPANISH COURTYARD, with peasant-women and turkeys
35 original 15 in. by 23½ in.

From the Collection of A. Levy, Esq., 1876 200p

N. DIAZ.

800 34 VENUS AND ADONIS, in a landscape accompanied by Cupid.

907.

On panel—17½ in. by 14½ in.

From the Collection of J. Staats Forbes, Esq.

Exhibited at Birmingham, 1898

cost £500 in 1889

ED. FRÈRE, 1877.

115 35 THE YOUNG STUDENT

value

On panel—10½ in. by 7¾ in.

ED. FRÈRE, 1877.

105 36 THE YOUNG COOK

H. Smith

On panel—10½ in. by 7¾ in.

C. VAN HAANEN, 1884.

100 37 TRYING ON THE BALL DRESS

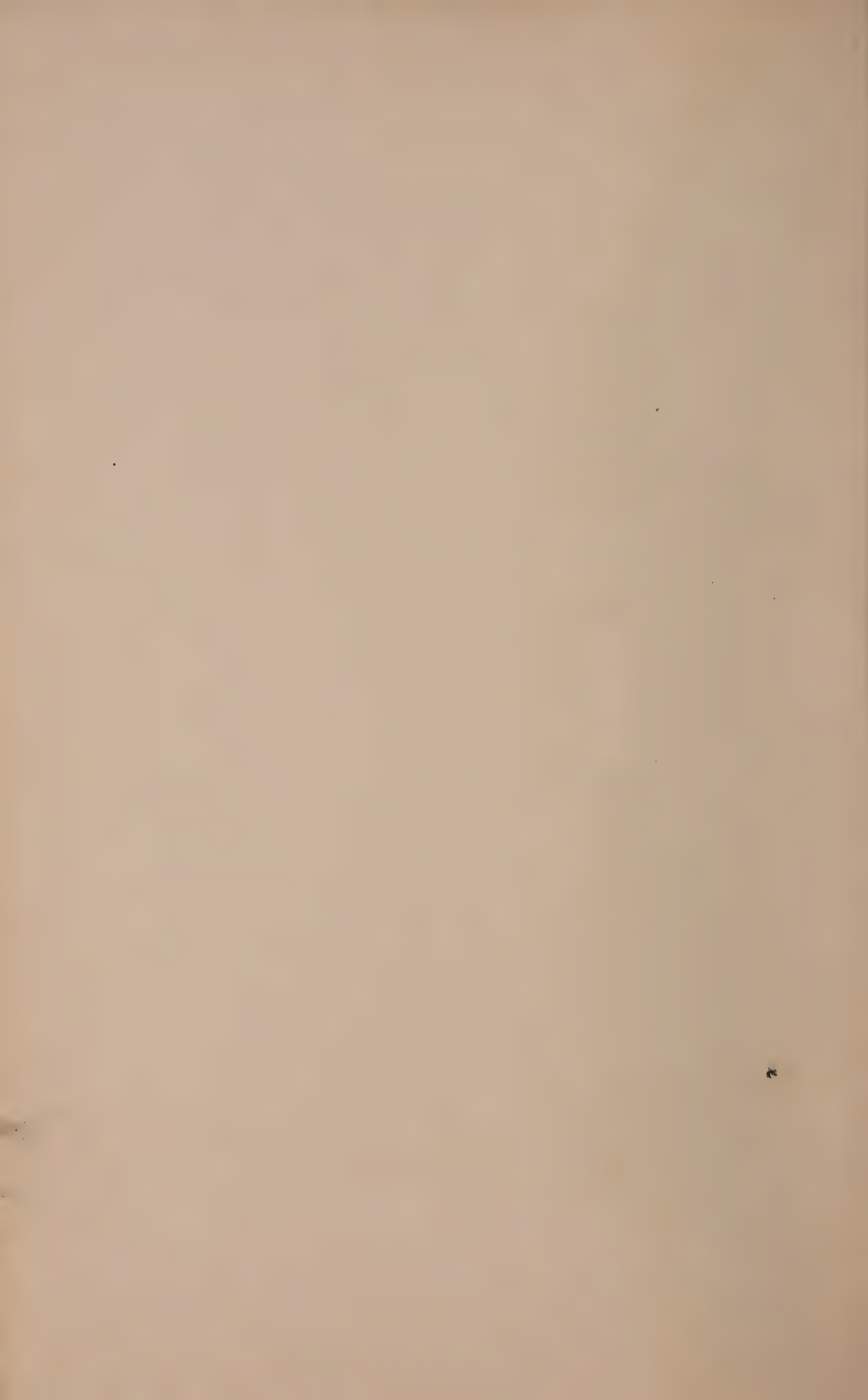
99

A scene in a Venetian dressmaker's workroom

28 in. by 17½ in.

cost £510 in 1884







H. HARPIGNIES.

- 38 POPLAR TREES AT HERISSON, with a peasant-woman and
 170 child; a castle in the distance, on the right
 chain 17 $\frac{3}{4}$ in. by 14 $\frac{1}{2}$ in.
 cost £200 in 1890

E. ISABEY.

- 39 THE FAVOURITE, OR MY LADY'S PARROT
 280 On panel—13 $\frac{1}{4}$ in. by 10 $\frac{1}{2}$ in.
 of Exhibited at Birmingham, 1898
 cost £250 in 1883

J. ISRAELS.

- 40 WASHING THE CRADLE
 2250 A young girl standing in the sea washing a wicker
 Reinhardt on cradle; her young sister, with a toy boat, stands looking
 at Chicago 30 in. by 24 in.
 Exhibited at the Guildhall, 1903
 Exhibited at Liverpool, 1903
 See Illustration
 cost £1320 in 1882

J. ISRAELS.

- 41 CHILDREN OF THE SEA
 450 A fisher-girl carrying a baby on her back, paddling with
 of two boys, one of whom is sailing a toy boat
 On panel—9 $\frac{1}{2}$ in. by 13 $\frac{1}{2}$ in.
 cost £220 in 1883

L. JIMINEZ.

- 42 IN THE STUDY
 7 On panel—5 $\frac{1}{2}$ in. by 7 in.
 Sampson. From the Collection of Col. Hawes, 1882

FRANZ VON LENBACH, 1886.

- 560 43 PORTRAIT OF SIGNORA ELEONORA DUSE, ACTRESS
 (100)
 In brown dress, with white sleeves and white head-wrap; resting her head upon her clasped hands
 H. Smith
 Oval— $32\frac{1}{2}$ in. by $28\frac{1}{2}$ in.
 Purchased from the Artist

alt. 7/34 68 43, 52p

BARON H. LEYS, 1865.

- 560 44 MARTIN LUTHER READING THE BIBLE TO HIS
 COMPANIONS
 On panel— $27\frac{1}{2}$ in. by 41 in.
 From the Collection of C. Kurtz, Esq., 1880 1150p
 Exhibited at the Munich International Exhibition, 1883
 Exhibited at the Guildhall, 1906

J. F. MILLET.

- 600 45 L'AMOUR VAINQUEUR
 On panel—15 in. by $9\frac{3}{4}$ in.
 From the Collection of J. Staats Forbes, Esq.
 See Illustration

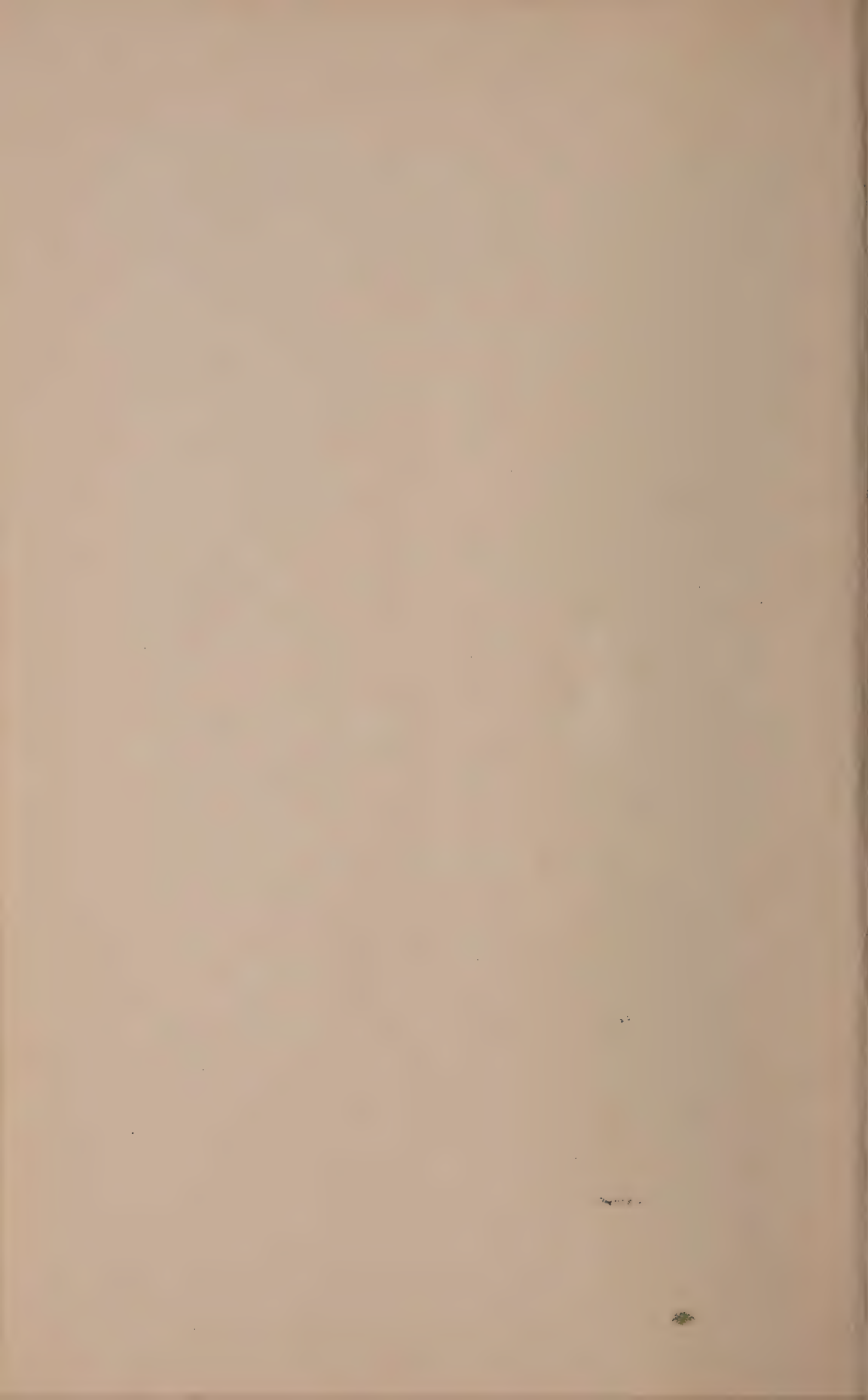
M. MUNKACSY.

- 270 46 THE TWO FAMILIES
 A lady and her children in an apartment, feeding some
 Lomenper puppies
 On panel— $16\frac{1}{2}$ in. by 23 in.
 The original study for the Academy picture
 From the Collection of W. H. Michael, Esq., 1887 510p

HERMAN PHILIPS.

- 160 47 A MUSICAL REVERIE
 On panel— $32\frac{1}{2}$ in. by $25\frac{1}{2}$ in.
 morey
 cost 29p c 1882





ENGLISH SCHOOL.

R. P. BONINGTON.

- 360 48 THE GRAND CANAL VENICE
Wallis 8½ in. by 11½ in.
 From the Novar Collection, 1880 100/6

SIR E. BURNE-JONES, 1868.

- 320 49 GREEN SUMMER
Evans A group of eight girls seated upon the grass listening
 to a story which one of them is reading
 26 in. by 42 in.
 From the Collection of W. Graham, Esq., 1886 500/6

J. CONSTABLE, R.A.

- 600 50 WEST END FIELDS, HAMPSTEAD: NOON
Gibson View from high ground, looking over a wide extent of
Wellcome country; a tree on the left; stormy sky
 12¾ in. by 20¼ in.
 Exhibited at Burlington House, 1872
 From the Collection of Captain C. G. Constable, R.N.
 Exhibited at Burlington House, 1895
 Exhibited at Burlington House, 1906
Exchanged J. D. Lucas

J. CONSTABLE, R.A.

- 50 51 PORTRAIT OF GOLDING CONSTABLE, Esq., father of the artist.
as In dark brown coat with white stock
 29¼ in. by 24 in.
Collection L. Constable, 1896, £110.
Beecham 1917
W. Peacock 2/25, lot 62, 388

J. CONSTABLE, R.A.

52 PORTRAIT OF ABRAM CONSTABLE, ESQ., brother of the artist

45 ag

In dark coat with white stock

29 in. by 23½ in.

*Bequeathed by Abram Constable to Mr. J. Mecklenburgh
in 1859**cost £100 in 1851**Beecham 1917: W L Leach, 2/25 60g*

D. COX, 1843.

53 OUTSKIRTS OF A WOOD

1650

807

Open moorland at the edge of Sherwood Forest; some
peasants with a donkey under some oak trees near a
brook in the foreground; windy sky

27½ in. by 35½ in.

*Painted for W. Roberts, Esq.**Exhibited at the Royal Academy, 1843**From the Collection of Joseph Gillott, Esq., 1872 ?**Exhibited at the David Cox Exhibition, Liverpool,
1875**Exhibited at the Art Treasures Exhibition, Manchester,
1878**From the Collection of E. C. Potter, Esq., 1884 1350p**Exhibited at Birmingham, 1890**Eng. by B Pratt*

J. CROME.

700 54 A SQUALL OFF YARMOUTH

ag

The long line of coast extending into the distance on
the left; numerous vessels in a stiff breeze

20¼ in. by 32½ in.

*cost £1000 in 1801**267 by 36 28 23, 1300g*

H. W. B. DAVIS, R.A., 1882.

110 55 LOCH MAREE: Cattle and sheep in the foreground; sunset

ag

9½ in. by 19½ in.



KEELEY HALSWELLE, A.R.S.A., 1879-82.

56 SHOOTER'S HILL, PANGBOURNE

245-

13 $\frac{3}{4}$ in. by 24 in.*Lumpsum cost £300 in 1885*

SIR H. VON HERKOMER, R.A., 1875.

57 THE LAST MUSTER: SUNDAY AT THE ROYAL HOSPITAL,
CHELSEA

3100

ag

Having stood side by side many times before on parade, or on the field of battle, these veterans come at last to muster, as pensioners of the State, at the service in the church adjacent to the Hospital at Chelsea

82 in. by 61 in.

*Exhibited at the Royal Academy, 1875**Exhibited at the International Exhibition, Paris, 1878,**where it was awarded the Médaille d'honneur**Exhibited at the Royal Jubilee Exhibition, Manchester, 1887**Exhibited at Birmingham, 1887**Exhibited at Chicago, 1893**Exhibited at the Guildhall, 1894**Exhibited at the International Exhibition, Dublin, 1907**Exhibited at the Franco-British Exhibition, 1908**Also exhibited at Munich, Berlin (Herkomer Exhibition),**Bristol, and other places**Engraved by A. Turrell**See Illustration (by special permission of the artist)**cost £2750 in 1875*

*2nd printing
of the muster
and see
"The Chelsea Hospital
3rd 1875"
7 15*

F. HOLL, R.A., 1878.

58 NEWGATE: COMMITTED FOR TRIAL

90

27 in. by 37 in.

*Exhibited at the Royal Academy, 1878**From the Collection of H. Hill, Esq., 1889 370/6.*

- 226 HUNT (William Holman, *Painter*) Long and Most Interesting A.L.s.,
6½ pp., 8vo, Feb. 16, 1856, addressed to Charles T. Maud, in which Holman Hunt explains
his two best known pictures, "The Scapegoat," and "The Light of the World," £1 18s
227 ——— Very Interesting A.L.s., 4 pp., 8vo, Jerusalem, June 29, 1855,
addressed to Charles Maud, with reference to his picture, "Scapegoat," £1 1s

"I commenced my work by going with my canvas and other materials to lead an Arab life while I performed this part of my task. I was there quite alone—excepting servants, and Arab guards, in the night sleeping in the desert mountains, and by day sitting on the border of the salt marsh which bounds the Dead Sea at this part looking over to Edom—which lies opposite amid this portion of the Moab Mountain range. You will not be surprised to learn that I had to work in the face of many great difficulties, these however I thought worth my pains to encounter in the hope of a reward in the novelty of the result, whether I was right or wrong I must leave for you and others to decide from the character of the completed work," &c.

16

W. HOLMAN HUNT, 1854.

59 THE SCAPEGOAT

2800

Byworth
[? Bot in]

The scene was painted at Oosdoom, on the margin of the salt-encrusted shallows of the Dead Sea. The mountains beyond are those of Edom. While the ceremonies of the Day of Atonement were in progress in the Temple, after the lots had been cast which had devoted one of the two goats for the Lord, and while it was being sacrificed as a burnt-offering, the congregation present manifested their impatience by calling upon the priest to hasten the departure of the Scapegoat, and afterwards by following the beast as he was led away by the man appointed to a cliff about ten miles from Jerusalem, tormenting it by the way, and shouting, "Hasten, carry away our sins." It is recorded that on many occasions, the poor beast sprang over the precipice, and there perished; but that oft times it turned aside, to be hooted and driven away by every Israelite who met it, until it had reached a land not inhabited. A fillet of scarlet was bound about its horns, in the belief that if the propitiation were accepted the scarlet would become white. In order to ascertain the change of colour, in case the scapegoat could not be traced, a portion of the scarlet wool was preserved on a stone, and carefully watched by priests in the Temple.

"Surely he hath borne our Griefs, and carried our Sorrows; yet we did esteem him stricken, smitten of God, and afflicted."

"And the Goat shall bear upon him all their Iniquities unto a land not inhabited."

33½ in. by 54½ in.

Exhibited at the Royal Academy, 1856

From the Collection of B. G. Windus, Esq., 1862, who purchased it from the artist

From the Collection of J. Heugh, Esq., 1878

Exhibited at the Holman Hunt Exhibition, Fine Art Society, 1886

From the Collection of Sir Thomas Fairbairn, 1887

Exhibited at Birmingham, 1891

Exhibited at the Guildhall, 1895

Exhibited at the Holman Hunt Exhibition, Leicester Galleries, 1906

Exhibited at Manchester, 1906

Exhibited at Liverpool, 1907

Engraved by C. Mottram

See Illustration (by special permission of the Artist)

See H. T. Phipps' "Linnell" 1854-5
Connoisseurs 30. p. 107
Art Journal 1911. p. 177





SIR E. LANDSEER, R.A.

2400 60 SCENE FROM "THE MIDSUMMER NIGHT'S
DREAM." Titania and Bottom; Fairies attending, Peas-
blossom, Cob-Web, Mustard-Seed, Moth, &c.

downpencil

"If we shadows have offended,
I think but this (and all is mended),
That you have but slumbered here,
While these visions did appear;
And this weak and idle theme,
No more yielding but a dream;
Gentles, do not reprehend,
If you will pardon we will mend;
And as I'm an honest Puck,
If we have unearned luck;
Now to 'scape the serpent's tongue,
We will make amends ere long,
Else the Puck a liar call,
So good night unto you all;
Give me your hands, if we be friends,
And Robin shall restore amends."—*Epilogue*

antique for £400

31½ in. by 52 in.

*Exhibited at the Royal Academy, 1851**From the Collection of I. K. Brunel, Esq., 1860 2800p**Exhibited at Burlington House, 1874**From the Collection of Earl Brownlow**Exhibited at the Royal Jubilee Exhibition, Manchester,
1887**Exhibited at Birmingham, 1887**Exhibited at Burlington House, 1901**Exhibited at the Franco-British Exhibition, 1908**Engraved by S. Cousins, R.A.**See Illustration**cost £7650.*

SIR E. LANDSEER, R.A.

61 A VIEW IN THE HIGHLANDS, with a stream

40

7½ in. by 13½ in.

From the Collection of S. H. De Zoete, Esq., 1885

B

CECIL G. LAWSON, 1882.

62 THE DOONE VALLEY, NORTH DEVON

2250

(500)

ag

View, looking over a valley, with a rocky bank and a stream in the foreground; stormy sky, with a rainbow on the left

41 in. by 53 in.

Exhibited at the Royal Academy, 1882

From the Collection of B. Priestman, Esq., 1896 550/-

From the Collection of C. A. Barton, Esq., 1902 1638/-

Exhibited at Burlington House, 1906

B. W. LEADER, R.A., 1883.

63 PARTING DAY

1200

807

"The weary sun hath made a golden set,
And by the bright track of his fiery car,
Gives token of a goodly day to-morrow"

43½ in. by 71 in.

Exhibited at the Royal Academy, 1883

Etched by Brunet Debaines

B. W. LEADER, R.A., 1883.

64 GREEN PASTURES AND STILL WATERS

1150

(Landscape)

47 in. by 71½ in.

Exhibited at the Royal Academy, 1883

Exhibited at Nottingham, 1903

Exhibited at the Franco-British Exhibition, 1908

Etched by Brunet Debaines under the title "At Evening Time"

The two cost 1500/-



IN THE VALLEY: A PASTORAL. 12/53



LORD LEIGHTON, P.R.A.

65 CYMON AND IPHIGENIA

2250

fram

Iphigenia in white drapery, is lying asleep under the shade of a large tree, with her arms above her head; several attendants asleep near her; on the left the figure of Cymon in red drapery, gazing down at her; sea in the distance, with the moon rising

The story is taken from Boccaccio, and the scene is laid in the Island of Cyprus. There in distant times, noble youths who found a literary education difficult, might be set to do a hind's work about the fields, and there, too, lovely ladies might sleep under the breath of a May night, clad only in subtle vesture, and with no guard save two lady attendants. Cymon, the untaught, on his way from field to field, or vineyard to vineyard, finds in his path the sleeping Iphigenia, the revelation of whose beauty touches his dark intellect and hidden heart to the first sensibility of his brief life

64 in. by 129 in.

Exhibited at the Royal Academy, 1884

Exhibited at Burlington House, 1897

Exhibited at the Guildhall, 1897

Exhibited at Berlin, Dresden and Vienna

See Illustration

cost £ 3800

allow 7/35 4508

J. LINNELL, SEN., 1853.

66 "ON SUMMER EVE BY HAUNTED STREAM"

500

Hunt

A wooded landscape with peasants driving a flock of sheep towards a stream in the middle distance

27½ in. by 35½ in.

From the Collection of A. Wood, Esq., 1874. 7951

J. LINNELL, SEN.

67 LYMINGTON SANDS, FROM THE ISLE OF WIGHT

150

so

20½ in. by 30 in.

SIR J. E. MILLAIS, P.R.A., 1887.

3000 68 MURTHLY MOSS, PERTHSHIRE

7000

(500)

A view looking across a marshy flat to a belt of trees, beyond which are hills in the distance. In the distance, Carnleath Moss, between Stanley and Murthly, looking north to Rohallion

50 in. by 73 in.

Exhibited at the Royal Academy, 1887

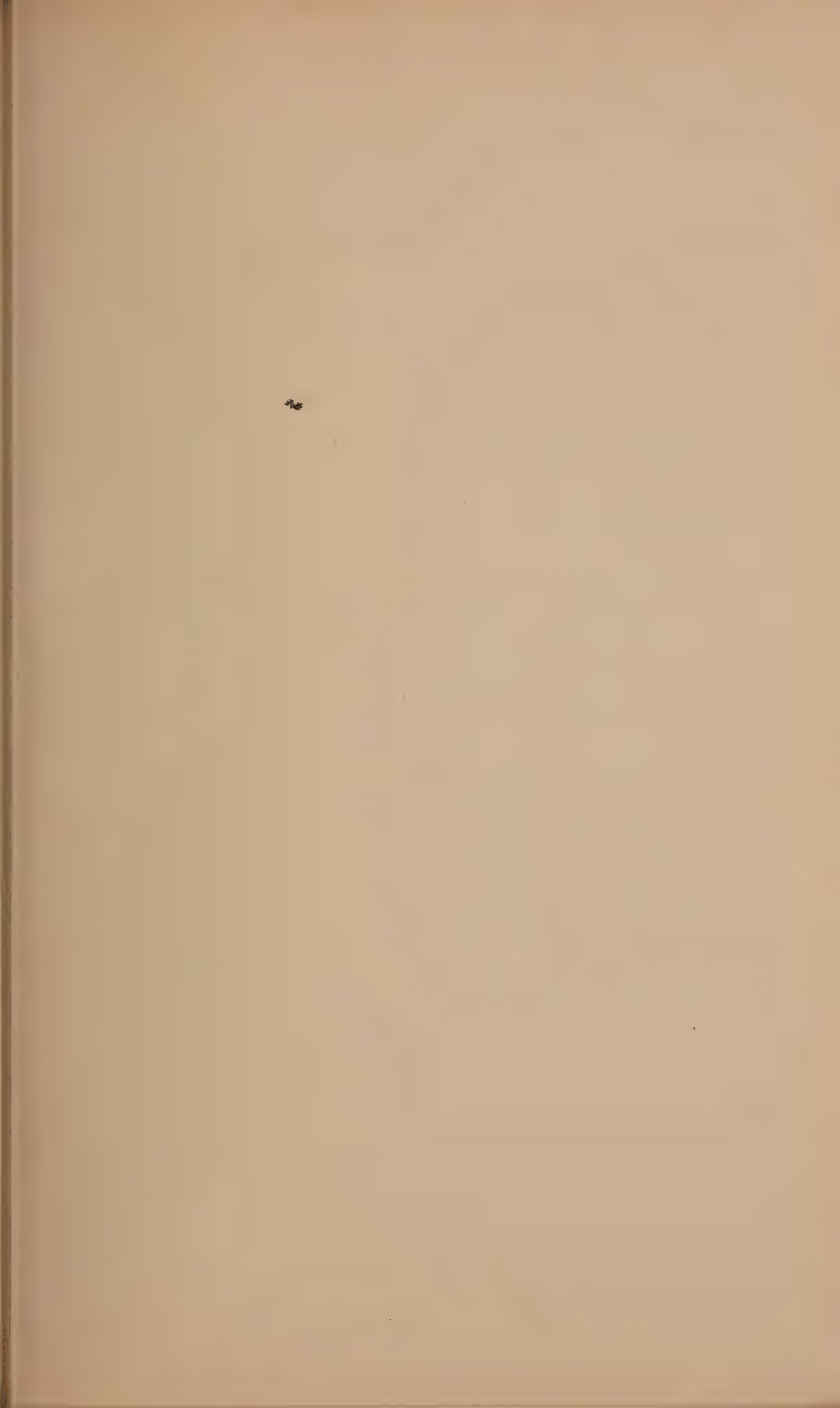
Exhibited at Burlington House, 1898

Etched by Brunet Debaines

See Illustration

cost £4500 in 1890







SIR J. E. MILLAIS, P.R.A.

69 JOAN OF ARC

700
wood Small full-length figure in armour, with red skirt,
kneeling facing the spectator, looking upwards; she holds
her sword with both hands; her helmet lies on the floor
beside her

31½ in. by 23½ in.

Exhibited at the Royal Academy, 1865

From the Collection of F. T. Turner, Esq., 1878 700/0

Exhibited at the Grosvenor Gallery, 1886

Exhibited at Burlington House, 1898

Exhibited at Newcastle, 1904

Exhibited at Glasgow, 1905

See Illustration

Cost £1100 in 1887.

SIR J. E. MILLAIS, P.R.A., 1880.

680 200 707 70
70 PORTRAIT OF THE RIGHT HON. JOHN BRIGHT,
M.P., born Nov. 16, 1811, at Rochdale, leading member of
the Anti-Corn Law League, 1839. M.P. for Durham,
Manchester, Birmingham—died 1889

Three-quarter length, standing; in dark clothes, his
right hand thrust into his waistcoat; left hand resting on
his hip

50 in. by 36 in.

Exhibited at the Royal Academy, 1880

*Exhibited at the Royal Jubilee Exhibition, Manchester,
1887*

Exhibited at Burlington House, 1898

Engraved by T. O. Barlow, R.A.

Cost £750 in 1886.

P. R. MORRIS, A.R.A.

71 PIPING HOME

115

H. Smith

19½ in. by 29½ in.

From the Collection of R. A. Cosier, Esq., 1887, who
purchased it from the Artist

Exhibited at the Guildhall, 1897

1700

SIR W. Q. ORCHARDSON, R.A., 1864.

72 THE CHALLENGE

1000

(200)

A Puritan's struggle between honour and conscience

25 in. by 41 in.

Exhibited at Paris, 1867

From the Collection of Stephen Plummer, Esq., 1882 480p

Exhibited at the Guildhall, 1892

June 1936 1700

J. PETTIE, R.A.

73 SWEET SEVENTEEN: PORTRAIT OF MISS BOSSOM

620

*H. Smith*Half figure of a girl, standing to right, with hands
crossed, black dress, lace fichu, red rose in bosom; blue
background

On panel—34 in. by 30 in.

Exhibited at the Institute of Painters in Oils, 1883

Exhibited at Burlington House, 1906

*err: £275 c 1885**all in 7/38 390*

J. PHILLIP, R.A.

74 SELLING RELICS, CATHEDRAL PORCH, SEVILLE

950

*H. Smith*A group of figures at the door of the cathedral, standing
round a woman who sits with a box of relics on her lap
62 in. by 84 in.

The last Picture painted by the Artist

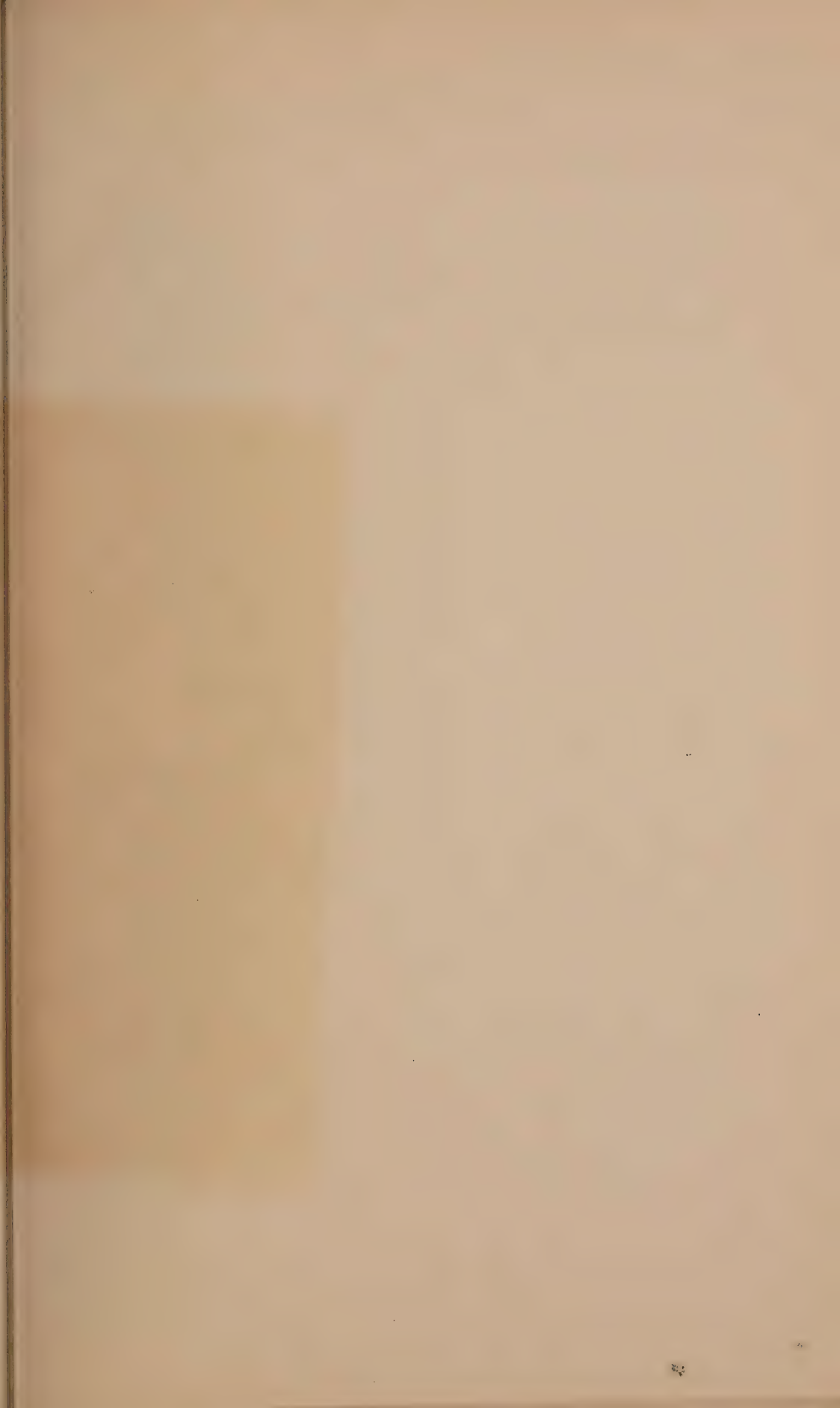
Exhibited at the International Exhibition, 1873

From the Collection of Sam Mendel, Esq.

From the Collection of E. Hermon, Esq., M.P., 1882 3750p.

Exhibited at Burlington House, 1895

all in 7/38 390





G. J. PINWELL.

75 OUT OF TUNE: THE OLD CROSS

560 (300)

Glasgow
Museum

A man and woman seated on the steps of a village cross; the man is tuning his violin, while the woman, with her back to him, is leaning back on the lower step, holding a flower in her hand; sheep on the left; a horse is seen among some trees in the background, and beyond is a steep hill

The scene represents Bricknoller churchyard, with the Quantock Hills behind

38 in. by 50½ in.

Exhibited at the Royal Society of Painters in Water Colours, Winter Exhibition, 1869

From the Artist's Sale, 1876 60s

Exhibited at Birmingham, 1875

Exhibited at the New Gallery, 1897

Exhibited at Burlington House, 1901

See Illustration

SIR E. J. POYNTER, P.R.A., 1888.

76 UNDER THE SEA WALL

1000

mark

22 in. by 14 in.

Exhibited at the Royal Academy, 1888

Exhibited at Chicago, 1893

cost £310.16y 2 1888

R. R. REINAGLE, R.A.

77 PORTRAIT OF JOHN CONSTABLE, R.A., at the age of twenty-

52

ag

two or twenty-three, in dark coat with white stock, seated, holding a book

29½ in. by 24½ in.

Exhibited at the National Portrait Exhibition, 1868

From the Collection of Captain Constable, 1887

Exhibited at the Hanoverian Exhibition, New Gallery, 1890

See also 1892

N. P. Gallery

BRITON RIVIERE, R.A., 1882.

78 THE MAGICIAN'S DOORWAY

620

42 in. by 62 in.

H. J. Smith

*Exhibited at the Royal Academy, 1882**Exhibited at Paris, 1889**Exhibited at Birmingham, 1892**Exhibited at Chicago, 1893**Exhibited at Brussels, 1897**about the cost £1500 in 1882*

D. G. ROSSETTI, 1875.

79 LA BELLA MANO

2000

9

Subject taken from a sonnet inscribed on the frame.
Three-quarter length female figure washing her hands in
a bowl; an Angel with red wings on either side of her;
one holding a towel, the other a tray with rings and
bracelets

62 in. by 46 in.

*Exhibited at Burlington House, 1883**Described in Sharp's "Dante Gabriel Rossetti," pp.
238-9**See Illustration**F. R. S. in, 1885, 895-p*

F. SANDYS.

80 PORTRAIT OF A LADY

210

907.

In white and yellow striped dress, with coral necklace;
her golden hair bound with a white band and flowing on
to her shoulders

*On panel—17¾ in. by 13½ in.**Exhibited at the Guildhall, 1897**cost £100 in 1883.*

POST CARD

3 15 JAN

16 AUG 8



W. G. Steels Esq.

18 Kings Avenue

Clapham Park

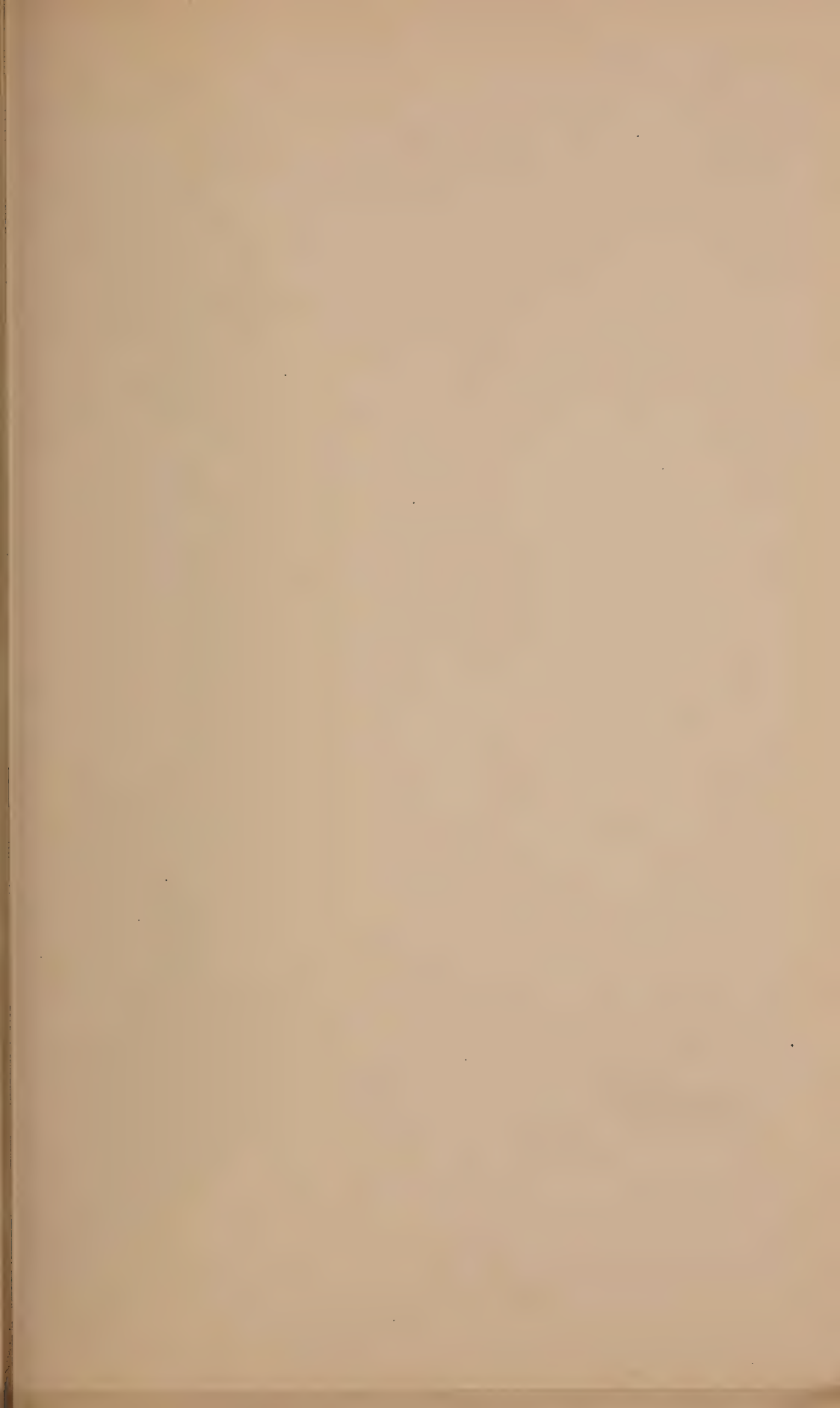
London S.W.4

FROM
DR WILLIAMSON,
GROSVENOR HOUSE,
123, MARINE GATE,
BRIGHTON.

Can you find out for
me who now owns
La Bella Mano. Lady
Quilter says it was sold
at Christie's about
9 years ago. I want
to reproduce it badly.

Yours
J. J.







J. STANNARD.

81 A COAST SCENE

300

ag

A view looking along the shore, on which are three boys in the foreground; boat, with figures on the beach to the right; open sea with fishing beyond

23 in. by 35½ in.

Exhibited at Burlington House, 1895

J. M. W. TURNER, R.A.

82 VENUS AND ADONIS

(1000)

4000

ag

Venus undraped, reclines upon a couch covered with drapery, and endeavours to detain Adonis, who stands before her holding four dogs in a leash; Cupid, sprawling on the ground, lays hold of Adonis' right heel; above, among the trees, hover other Cupids; mountainous landscapes in the right distance

59½ in. by 47 in.

Painted about 1806 to 1810

Exhibited at the Royal Academy, 1849

From the Collection of John Green, Esq., 1830 83p

From the Novar Collection, 1878 1850p

From the Collection of C. Beckett Denison, Esq., 1885 1450p

Exhibited at Burlington House, 1887

Exhibited at the Guildhall, 1897

Exhibited at Burlington House, 1906

See Illustration

1936. 32008
G. VINCENT, 1827.

83 GREENWICH HOSPITAL

1060

ag

The river, covered with numerous boats and ships, occupies the foreground of the picture; in the background are seen the south bank of the river and the towers of the Hospital

27½ in. by 35½ in.

Exhibited at Burlington House, 1886

From the Collection of F. Fish, Esq., 1888 740p.

Exhibited at Burlington House, 1906

F. WALKER, A.R.A.

84 THE BATHERS

2900

(500)

700th

A river flows through the centre of the picture; a number of boys bathing, some in the water, the rest on the bank in the foreground

36 in. by 84 in.

Exhibited at the Royal Academy, 1867

Exhibited at the International Exhibition, 1871

From the Collection of William Graham, Esq., 1886 2500s.

Exhibited at Glasgow, 1888

Exhibited at Burlington House, 1901

Etched by R. W. Macbeth, R.A.

See Illustration

J. WARD, R.A., 1840.

85. GOING TO MARKET

90 H. Smith

27½ in. by 35 in.

cost 75s in 1893

J. W. WATERHOUSE, R.A., 1887.

86 MARIAMNE

480

20

Mariamne, wife of King Herod the Great, going forth to execution after her trial for the false charges brought against her by the jealousy of Salome, the King's sister, his mother, and others of his family. After Mariamne's trial and condemnation by the judges appointed by her husband, Herod, who had been passionately attached to his wife, was about to commute the sentence to imprisonment for life, but was urged by Salome to have the sentence carried out, which was accordingly done.—*See Josephus*

105 in. by 72 in.

Exhibited at the Royal Academy, 1887

Exhibited at the Paris Exhibition, 1889

Exhibited at Chicago, 1893

Exhibited at the Guildhall, 1894

Exhibited at Brussels, 1897

Exhibited at the International Exhibition, Dublin, 1907

Also Exhibited at West Ham, Camberwell, Bermondsey, Southwark, Nottingham, Whitstable, Newcastle, &c.

cost £1000 in 1887

value 713s 118s



WORKS OF THE EARLY ENGLISH SCHOOLS.

PASTELS.

OZIAS HUMPHREY, R.A.

- 2887 87 A GIRL, in white bodice and red skirt leaning her arms on a pedestal
35 in. by 27 in.

OZIAS HUMPHREY, R.A.

- 84 88 PORTRAIT OF AN AFRICAN PRINCE, in red and blue dress, and turban with plumes
29 in. by 24 in.

PICTURES.

SIR W. BEECHEY, R.A.

89 PORTRAIT OF MRS. ARCHER

- 890 In short waisted white dress, with lace scarf; yellow straw bonnet tied with ribbons under her chin
30 in. by 25 in.

R 73 1802, 2006

J. W. CHANDLER.

90 PORTRAIT OF MRS. FRANKLIN

- 110 In white dress, with blue sash, powdered hair, foliage background
700th

Signed with initials, and dated 1793

29½ in. by 24½ in.

G. H. HARLOW.

91 PORTRAIT OF MRS HOPWOOD AND FAMILY

- 720 Mrs. Hopwood in yellow dress and white cap, seated, with her three children

H. Macdonald 36 in. by 27½ in.

From the Collection of J. Graham Esq., 1894 1857.

Duncan Dunbar,

HOGARTH SCHOOL.

92 THE TEA PARTY

115

e alavis

An interior, with a lady, seated, pouring out tea for a gentleman, a maid servant stands behind

37½ in. by 50½ in.

SIR J. REYNOLDS, P.R.A.

93 VENUS AND PIPING BOY

(500)

6400

ag

Nude female figure, nearly life-size, crowned with flowers, lying under a vine, above which is hung a red curtain; near her is seated a boy, in red dress, playing a pipe; distant landscape beyond

49½ in. by 39 in.

Exhibited at the British Institution, 1813, 1824 and 1851

From the Collection of J. J. Angerstein, Esq., who purchased it from the Artist

Exhibited at Burlington House, 1891

Exhibited at Burlington House, 1906

See Illustration

cost £4750 in 1885

SIR J. REYNOLDS, P.R.A.

94 THE GRACES DECORATING A TERMINAL FIGURE OF HYMEN

400

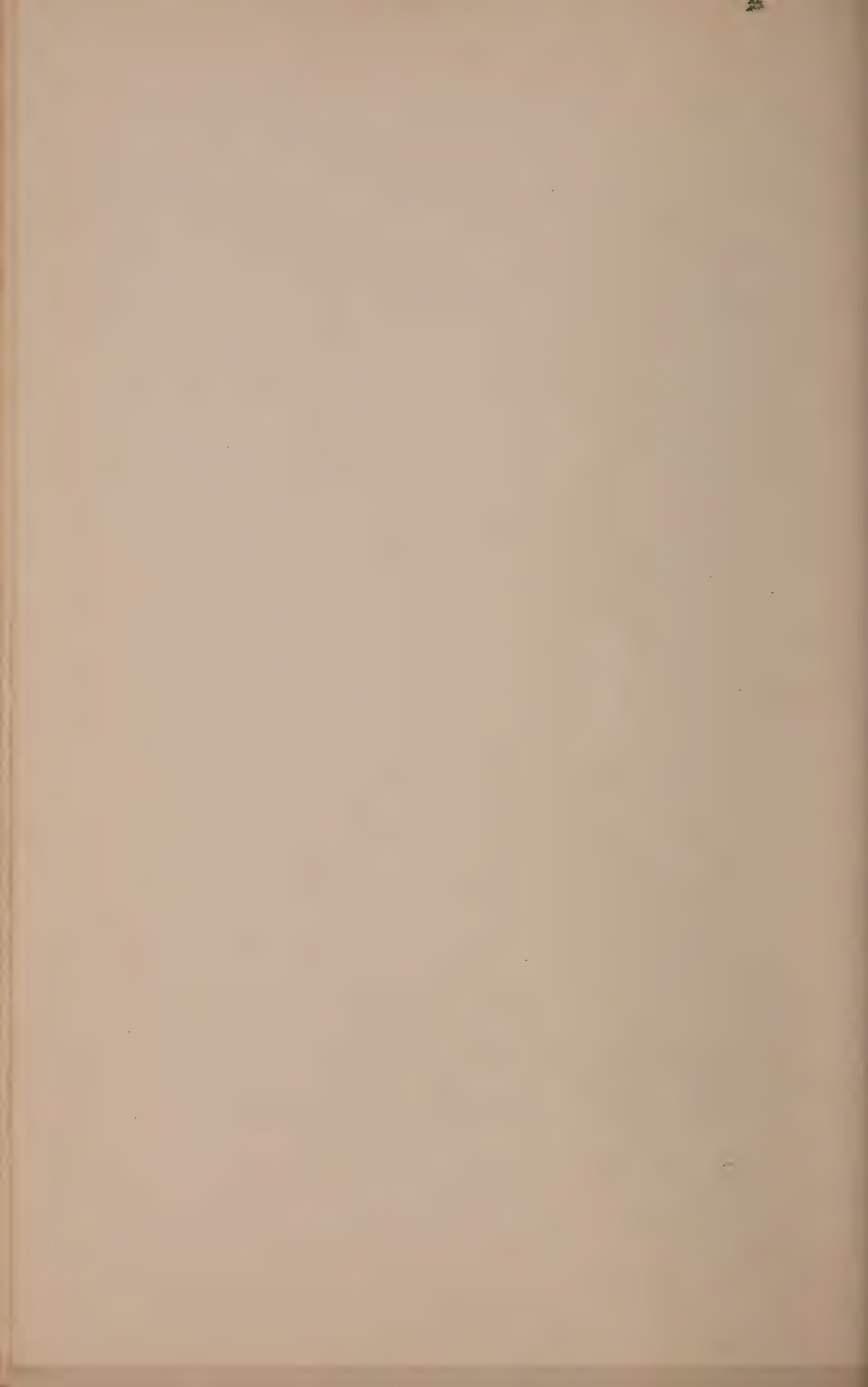
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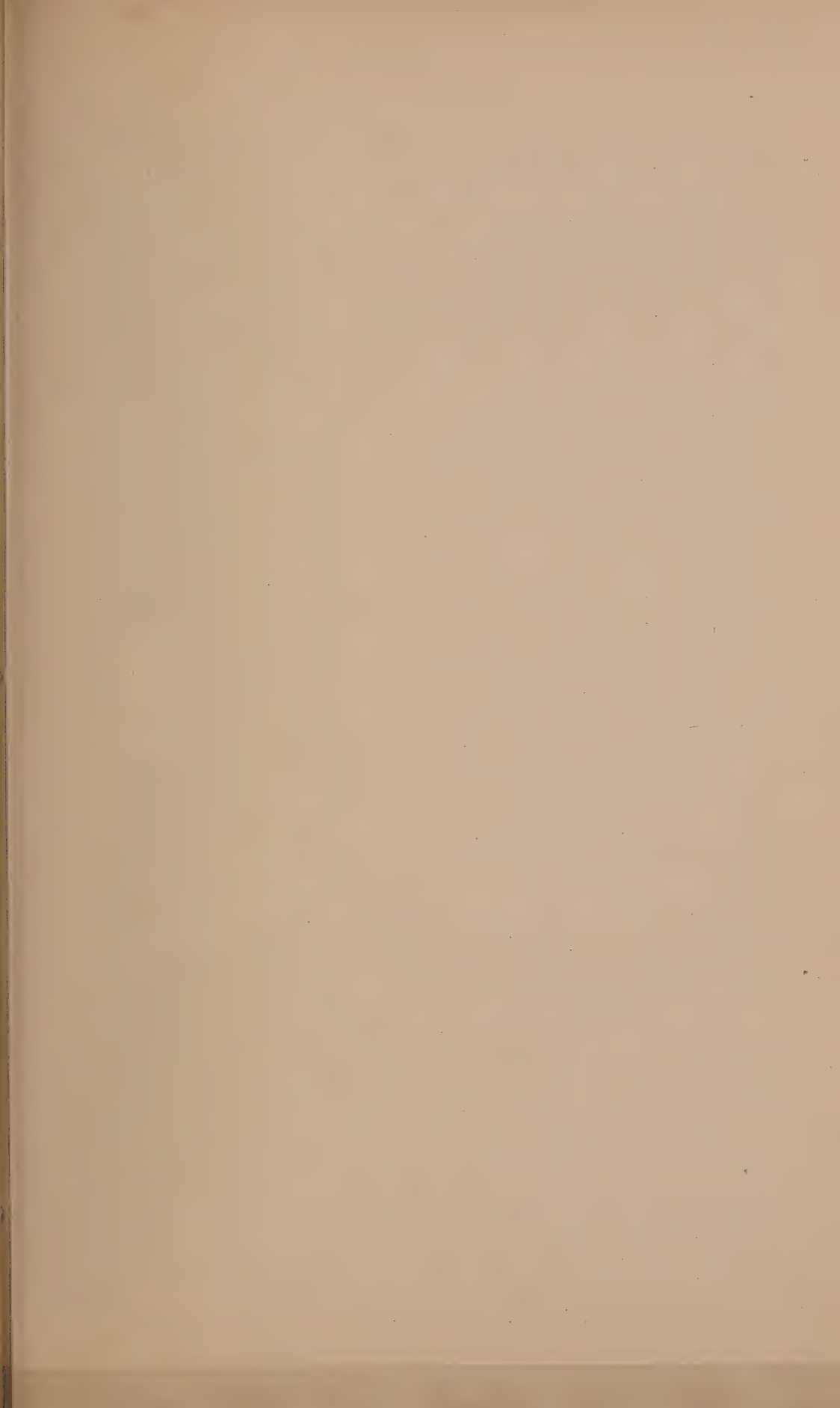
The original sketch for the picture in the National Gallery

22½ in. by 28 in.

cost £200 in 1889









G. ROMNEY.

95 PORTRAIT OF MRS. JORDAN

4800

ag

(100)

In white dress cut low at the neck and with short sleeves, pink sash, white muslin head-dress; resting her right elbow upon her knee, which is raised; a brass ewer before her

51 in. by 40½ in.

From the Collection of E. C. Potter, Esq., 1884 700/6

Exhibited at the Grosvenor Gallery, 1889

Exhibited at Birmingham, 1900

See Illustration

SIR M. A. SHEE, P.R.A.

96 PORTRAIT OF MRS. STEPHEN KEMBLE IN THE

380

a.w.

CHARACTER OF "COWSLIP," IN THE "AGREEABLE SURPRISE." Elizabeth Satchell, daughter of a musical instrument maker, born about 1763, married Stephen Kemble about 1783

In white dress with blue shawl, high hat with blue riband, walking in a landscape carrying a bowl; a sculptured urn on a pedestal to the right

93½ in. by 57 in.

Exhibited at the Royal Academy, 1793

From the Collection of H. A. Rannie, Esq., of Glasgow (1878, 70/6)

T. STOTHARD, R.A.

97 THE PROPOSAL; and THE RENDEZVOUS—a pair

2

220

11½ in.—circular

From the Collection of James James, Esq., 1880

J. ZOFFANY, R.A.

98 PORTRAIT OF JAMES QUIN, Actor

190

In red coat and white vest, powdered hair

Vanmeter 35½ in. by 27½ in.

WORKS BY OLD MASTERS.

DRAWINGS.

F. CLOUET.

- 80 99 PORTRAIT OF A LADY, in white dress and head-dress—*pencil*
col and red chalk
 12 $\frac{1}{4}$ in. by 9 $\frac{1}{4}$ in.

D. DU MONSTIER.

- 72 100 PORTRAIT OF FRANÇOIS DE LORRAINE, DUC DE GUISE—
so pencil and red chalk
 10 $\frac{3}{4}$ in. by 8 $\frac{1}{2}$ in.

PICTURES.

BARTEL BEHAM.

- 900 101 PORTRAITS OF A GENTLEMAN AND HIS WIFE—a pair 2
ag The gentleman in dark dress and cap, holding a scroll
 in his right hand; the lady in dark dress and white coif,
 her hands clasped in front of her
 On panel—24 $\frac{1}{2}$ in. by 18 $\frac{1}{2}$ in.
Formerly in the Collection of the Emperor of Austria
at Schloss Lanenburg, near Vienna, and sold during
the Revolution of 1848
Dated 1534

Q. BREKELENKAM.

- 320 102 A CAVALIER AND A LADY, seated at a table seen through a
 window; books and other objects on the sill in front
H. Smith. Signed with initials, and dated 1666
 On panel—16 in. by 13 in.



A. BRONZINO.

- 103 PORTRAIT OF A YOUNG LADY, in rich peacock-blue dress
 105 and jewelled cap; holding a gold chain which hangs
Fischhof round her neck
 On panel—23 in. by $16\frac{3}{4}$ in.

J. PANTOJA DE LA CRUZ.

104 PORTRAIT OF THE COUNTESS PALLAVICINO.

- 1600 Three-quarter figure standing to the left, looking at
 a.w. the spectator; richly brocaded dress, large lace ruff, on
 her head a coronet; her right hand rests on her hip, in
 her left, which rests on a table, a flower and a handker-
 chief; dark background

$61\frac{1}{2}$ in. by $46\frac{1}{2}$ in.

From the Pallavicino-Grimaldi Collection, Rome

Exhibited at Burlington House, 1908

See Illustration

Cost. £1550 c. 1500

JEAN DECOURT.

- 105 PORTRAIT OF HENRI, KING OF POLAND, son of Henri II.
 30 and Catherine de Medicis; known as the Duc d'Anjou;
slm elected King of Poland, 1573; afterwards Henri III. of
 France

In rich yellow dress with lace ruff, and black jewelled
 cap with yellow feather

On panel—25 in. by 18 in.

EARLY FLEMISH SCHOOL.

106 A TRIPTYCH

- 65 The Madonna and Child with an Angel in a landscape,
women in the centre; Saint Catherine and Saint Barbara on the
 wings

Central panel— $13\frac{1}{2}$ in. by 10 in.

L. GIORDANO.

- 107 JUDITH WITH THE HEAD OF HOLOFERNES
 65 *Tata* 36 in. by $29\frac{1}{2}$ in.

F. GUARDI.

108 AN ISLAND NEAR VENICE

860
ag

An old building with an archway, stands on the left near the water's edge; a washerwoman, an angler and other figures, another island on the right, and boats out at sea in the distance

Signed

36 in. by 43 in.

From the Collection of the Marquis du Blaisel, 1872 £170

B. VAN DER HELST.

300 109 PORTRAIT OF A LADY, in black dress with white lace fichu and cap

*On panel—28½ in. by 22¾ in.**Mary Mainwaring, 1898, 46p*

C. JANSSENS.

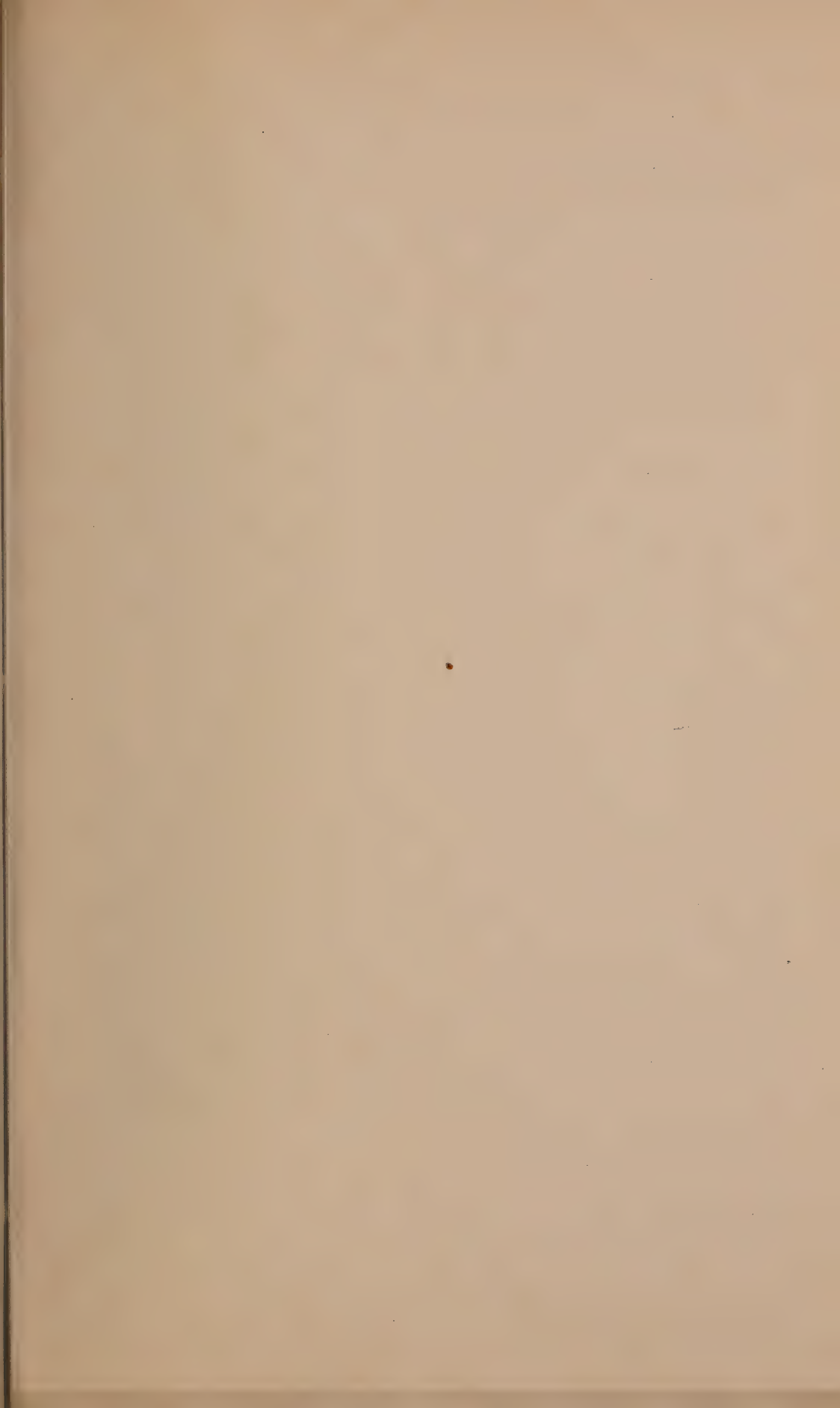
65 110 PORTRAIT OF THE COUNTESS FALKLAND, in black dress with large vandyke lace collar; black bow in her hair
abraham 28 in. by 23 in.

SIR P. LELY.

52 111 PORTRAIT OF A GIRL, in white and blue dress; her hair bound with a pink and white riband
87 29 in. by 24 in.*From the Bilton Hall Collection, 1898*

P. LE SIRE.

1040 112 PORTRAIT OF REYNIER STRIK JOHANSZON, in black check cloak and black hat, white linen collar, holding his gloves in his left hand; and PORTRAIT OF D'ALIDA PIETERSDOCHTER VAN SCHARLAKEN, in black flowered dress with large white ruff, lace cuff and cap, holding a kerchief in her right hand—a pair 2
C. Davis*Signed, and dated 1637**On panel—32½ in. by 25½ in.**cost. £40 in 1898*





B. E. MURILLO.

113 THE IMMACULATE CONCEPTION

4800 (1000) The Virgin in blue and white drapery, with yellow scarf, is standing in the clouds, with a crescent moon under her feet, and five child Angels round her, a circlet of stars is above her head

H. Sumida

74 in. by 53½ in.

Painted for Charles II. of Spain, and given by Philip V. to Don Feliciano Mateos, from whom it descended to the Count of Castilleja, who presented it to His Excellency Don José Guel y Rente, President of The Council of Ministers of Queen Isabella of Spain Exhibited at Burlington House, 1879, where it was described as "The Assumption"

Exhibited at Burlington House, 1895

Exhibited at the Guildhall, 1901

Described in Curtis' "Velasquez and Murillo," No. 50 n See Illustration

cost £2500 in 1893.

A. VAN DER NEER.

114 A RIVER SCENE, with a château, windmills and buildings; boats and figures in the foreground; setting sun

420
J

Signed with initials

On panel—11½ in. by 17¾ in.

cost £150 in 1895

J. OCHTERVELT.

S. S. G. 10

115 THE MUSIC LESSON

850

97

An interior, with a young lady in white satin dress, seated at a spinnet; beyond her stands a gentleman in brown dress, and a maid-servant holding a jug and glass; a dog lies on the floor in the foreground

37 in. by 30 in.

*Call. Et. Marshall, The Airedale, Leeds,
1897, 468p.*

June 1936 2500g

H. RIGAUD.

116 PORTRAIT OF MADAME DE MAINTENON

10
ornate In black cloak and rich flowered dress, with black scarf
 over her lace cap, holding a book and a fan
 32 in. by 27 in.

JAN STEEN.

117 BACKGAMMON PLAYERS

620
 ag

An interior, with a man seated at a table on which is a backgammon-board; a woman standing on the opposite side of the table is in the act of throwing the dice, in her left hand she holds a jug; behind stands a man holding a glass; in the background on the right a woman marking the reckoning, on the left a man holding up a coin

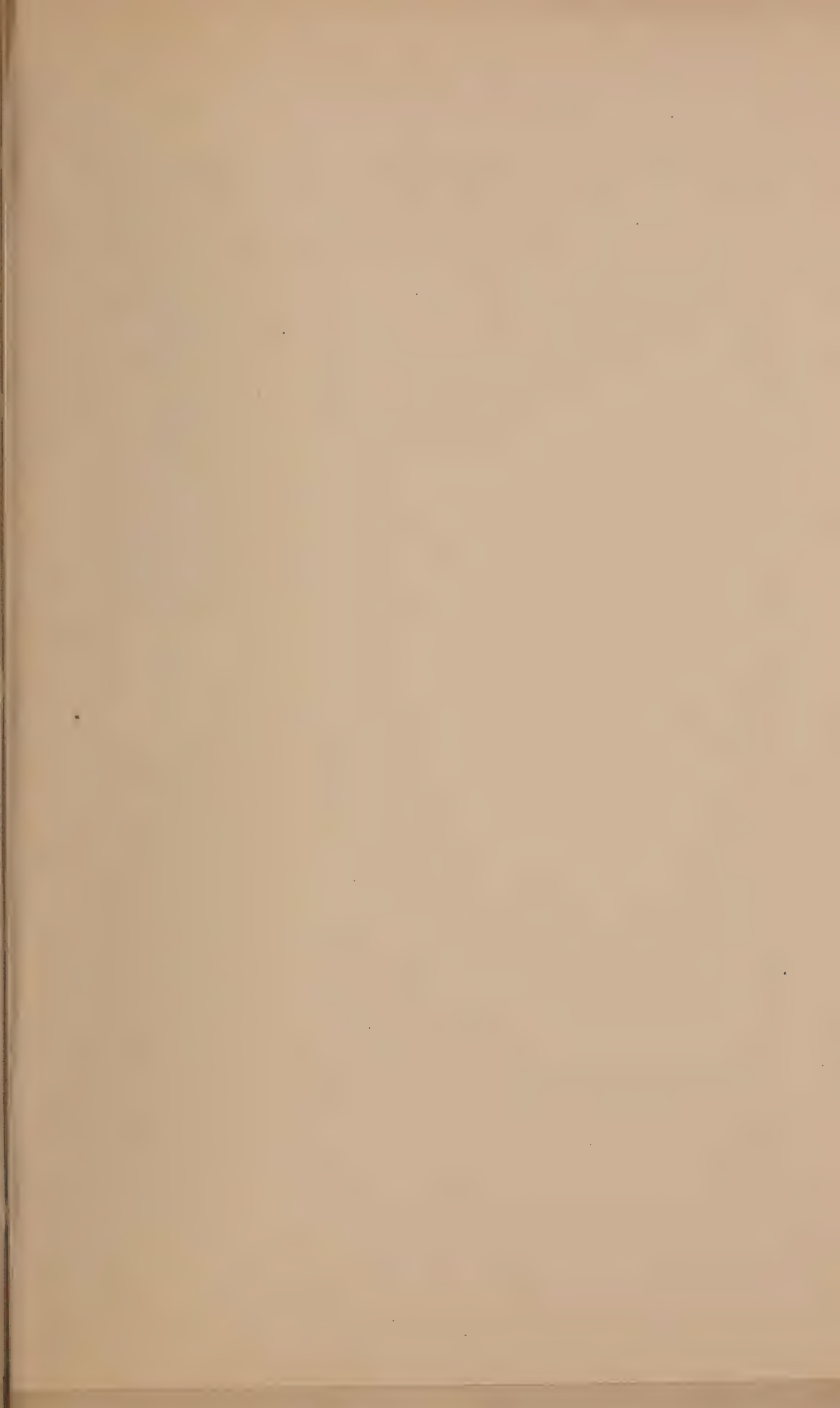
On panel—16 in. by 14 in.

From the Collection of Miss C. E. Younge, 1902 5206.

Mentioned in Hofstede de Groot's "Catalogue of Dutch Painters," No. 725a

See Illustration







DIEGO DE VELASQUEZ.

118 PORTRAIT OF MARIANA, SECOND WIFE OF
 (1000) PHILIP IV. OF SPAIN

2300

Wyatt

Dressed in court mourning, consisting of a black silk dress, the borders of which are trimmed with silver stripes; she wears immense hoops and stands resting her right hand on the back of a chair; a large handkerchief is displayed in her left hand; her face is profusely rouged and her hair is arranged in ringlets, which fall over one another, each tied with a red ribbon, a long white feather falls over her hair on her left. A metal clock stands on a table behind; a red curtain on the right

58 in. by 47 in.

From the Collection of Viscount Clifden, 1895 23000

Exhibited at the Spanish Exhibition, New Gallery, 1895

Exhibited at the Guildhall, 1901

See Illustration

June 1936 25600 80

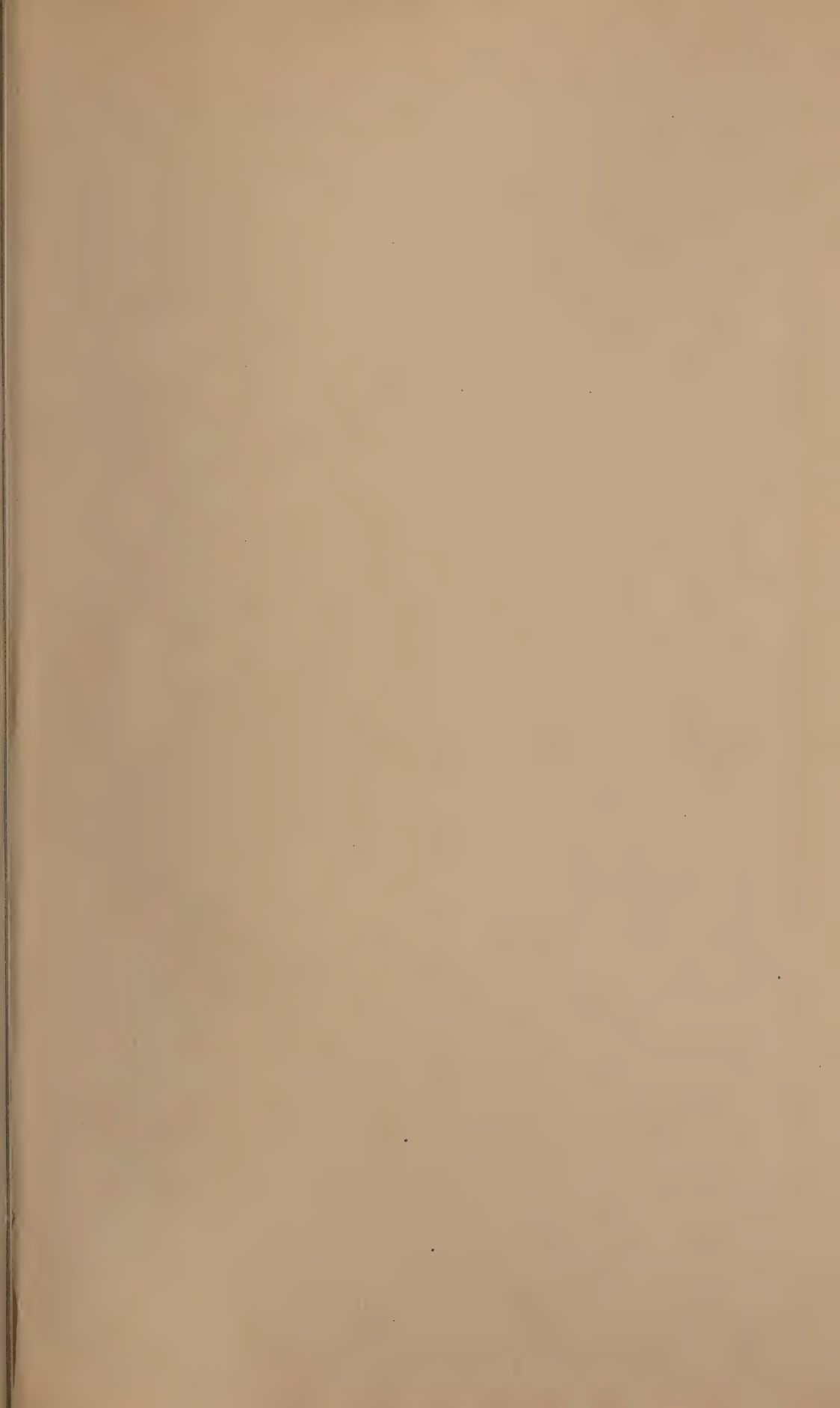
BONIFAZIO VERONESE.

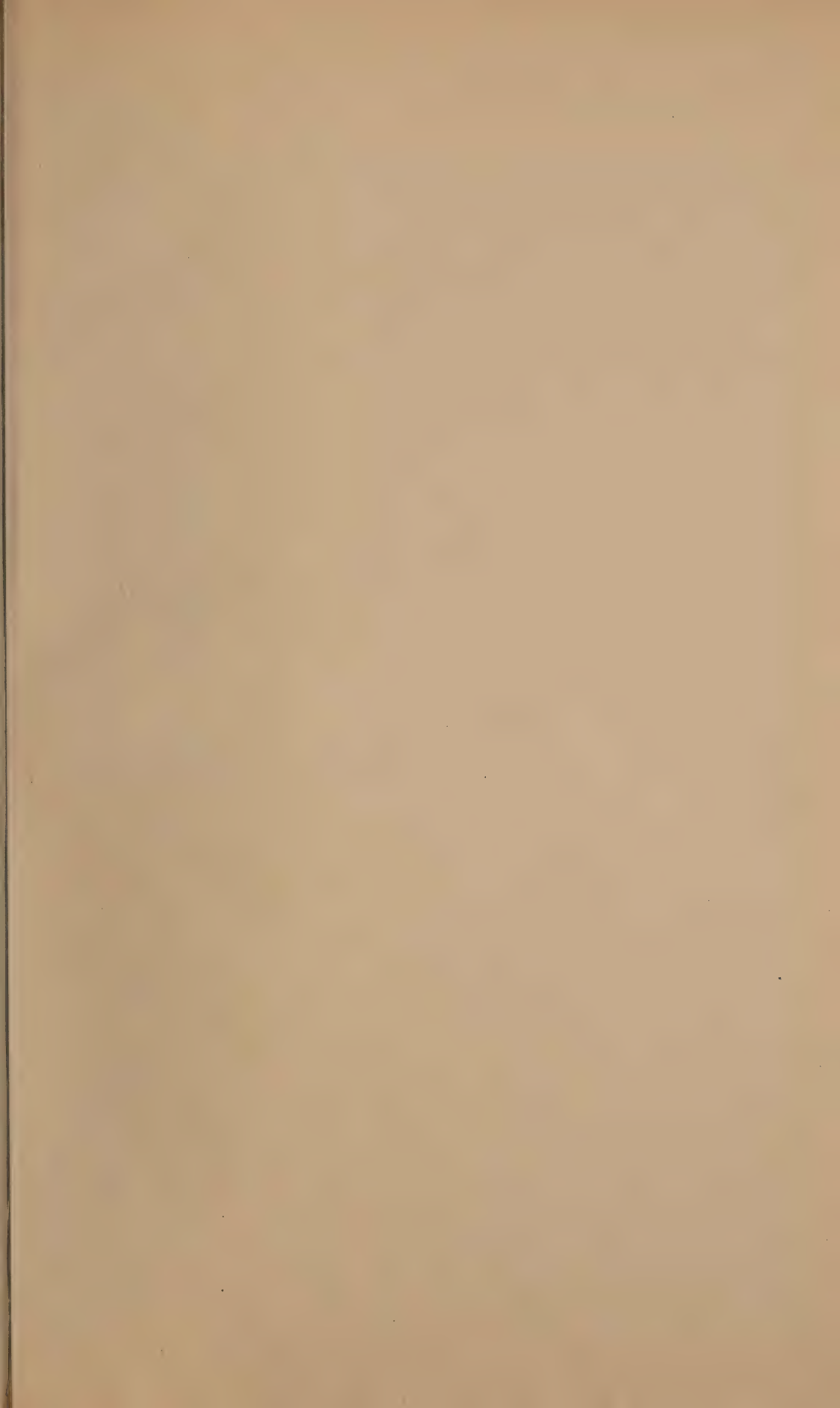
119 THE ADORATION OF THE MAGI

44
Tala

The Virgin with the Infant Saviour, seated on the right, the three kings before her, a group of attendants in the distance

50 in. by 78 in.







SIR CUTHBERT QUILTER'S PICTURES.

TOTAL OF NEARLY £38,000.

The highly important collection of ancient and modern pictures and water-colour drawings of Sir Cuthbert Quilter (who has disposed of his house and picture gallery in South Audley-street) was dispersed at Messrs. Christie's yesterday.

No similar event of recent years has attracted so many visitors as took the opportunity of inspecting the collection, and rarely has the large auction room been so crowded as it was yesterday for over three hours. Among those who, for a time, took a keen interest in the bidding were Mr. Balfour and Lord Curzon. The total realized is officially given as £37,780 10s., one of the largest single-day totals of the last quarter of a century. Most collectors have centred their attention on one or two schools or periods of painting, but Sir Cuthbert Quilter obtained examples of the works of both ancient and modern masters, English and Continental. The collection itself has been entirely formed within the last 30 years, during which period fashions in picture collecting have changed; but taking the "rise and the fall," the result of the sale yesterday must be regarded as highly satisfactory. There were, as Mr. Hammer announced, reserves placed on some of the pictures, but these were in no case excessive.

THE ENGLISH SCHOOL.

The big price of the day was paid for Sir Joshua Reynolds's "Venus and Piping Boy." A nearly life-size female figure, crowned with flowers, lying under a vine; near her is a boy in red dress playing a pipe. This picture, 49in. by 39in., was painted for Mr. J. J. Angerstein, who paid the artist 250 guineas for it; it has been frequently exhibited at the British Institute and at the Old Masters, and was purchased privately from the Angerstein family in 1885. Starting yesterday at 500 guineas, it was knocked down to Messrs. Agnew at 8,400 guineas. The very interesting Reynolds sketch in oils for the picture in the National Gallery, "The Graces Decorating a Terminus Figure of Hymen," 22in. by 28in., realized 400 guineas (Samuelson).

Next in value was the Romney portrait, said to represent Mrs. Jordan, a nearly whole length in white dress cut low at the neck, pink sash, and white muslin headdress, 51in. by 40in. This was in the E. C. Potter sale of 1884, long before the "rise" in Romneys had started, when it realized 700 guineas; it was now secured by Messrs. Agnew at 4,800 guineas. Sir Martin A. Shee's portrait of Mrs. Stephen Kemble as "Cressida" in *The Agreeable Surprise*, a whole length in white dress with blue shawl, and high hat with blue ribbon, 93in. by 57in., was exhibited at the Royal Academy of 1793, and was engraved for the *Fall Mail Magazine* a few years ago as by Sir Joshua Reynolds; it was purchased in 1888 for 90 guineas, and now sold for 380 guineas (A. Wertheimer). Beechey's charming portrait of Mrs. Archer, in white dress with lace scarf and yellow straw bonnet, 30in. by 26in., which passed through a sale in 1902 at 200 guineas, now fetched 880 guineas (O. Davis). J. W. Chandler's portrait of Mrs. Franklin, in white dress with blue sash, 29in. by 24in., signed with initials and dated 1793, was sold for 110 guineas (Tooth); G. H. Harlow's Lawrence-like group of Mrs. Hopwood and her three children, 36in. by 27in., which was sold at the Duncan Dunbar sale in 1894 for 180 guineas, when the identities in the picture were unknown—it has since been erroneously called "Mrs. Kemble and Family"—now changed hands for 750 guineas (Kneeller); a curious picture of the Hogarth period, "The Tea Party," 27in. by 50in., realized 115 guineas (O. Davis); two small circular pictures, catalogued as A. T. Stothard, "The Proposal," and "The Révérend," 11in., fetched 320 guineas (H. Smith); and J. Zoffany's portrait of James Quin, the actor, in red coat and white vest, 36in. by 27in., 190 guineas (Samuelson).

MODERN ENGLISH PICTURES.

At the head of the modern English pictures came the well-known and unusual example of Turner, "Venus and Adonis," 89in. by 47in., painted about 1806-1810, but not exhibited at the Royal Academy until 1849, which has passed through several sales. At that of John Green in 1830 it was sold for 33 guineas, and was presumably bought by or for Turner; in the Munro sale, 1878, it realized 1,850 guineas, and in that of Beckett-Denison, 1885, its price fell to 1,450 guineas; yesterday it realized 4,000 guineas (Agnew). In the modern school a number of

records were obtained. Sir H. von Hermon, a frequently-exhibited picture, "The Last Muster," Sunday at the Royal Hospital, 82in. by 61in., exhibited at the Royal Academy of 1878, and awarded the *medaille d'honneur* at Paris in 1876, was secured by Messrs. Agnew at 3,100 guineas. This artist's previous record was 300 guineas in 1891. The price of 2,250 guineas paid by Messrs. Agnew for Cecil G. Lawson's "The Doone Valley, North Devon," 41in. by 53in., exhibited at the Royal Academy of 1888, is also a large advance on the 1902 record of 1,500 guineas. The picture sold yesterday realized 850 guineas at the Præstman sale of 1908, and 1,035 guineas at that of Mr. Barton in 1902. The sum paid for one of the two by B. W. Leader exceeded any other auction price for a work by this artist—"Parting Day," 43in. by 71in., 1,200 guineas (Gooden and Fox); "Green Pastures and Still Waters," the companion, fetched 1,150 guineas (Lowenfeld)—both these pictures were exhibited at the Royal Academy in 1883.

MILLAIS, LEIGHTON, AND OTHERS.

Three pictures were by Sir John Millais, "Murthly Moss, Perthshire," 50in. by 73in., from the Royal Academy of 1887, and etched by Brunet Debaines, 8,000 guineas (Tooth); "Joan of Arc," a small full-length figure in armour, 31in. by 23in., 1860—700 guineas (Wood), the price it realized in the F. T. Turner sale of 1878; and the portrait of John Bright, M.P., three-quarter length, standing, in dark clothes, 60in. by 36in., from the Royal Academy of 1880, and engraved by P. O. Harlow—680 guineas (Gooden and Fox); Lord Leighton's great picture, the sensation of the 1884 Academy, "Cymon and Iphigenia," 64in. by 126in., illustrating a story from Boccaccio, sold for 2,250 guineas (Grayson). Mr. Holman Hunt's "The Scapgoat," painted at Osoodrom, on the margin of the salt-encrusted shallows of the Dead Sea, in 1854, and exhibited at the Royal Academy in 1866, which was sold in 1882 for 475 guineas and in 1887 for 1,350 guineas, yesterday advanced to 2,800 guineas (Byworth). Another popular picture, "Landseer's Scene from *A Midsummer Night's Dream*," with Titania, Bottom, fairies, &c., 31in. by 52in., for which the artist received £400, was sold at the Brunel sale of 1860 for 2,800 guineas; it now fetched 2,400 guineas (Lowenfeld). D. G. Rossetti's well-known work, "La Bella Mano," a three-quarter length female figure washing her hands, an angel with red wings on either side, 62in. by 46in., 1876, which realized 615 guineas in 1885, was now sold for 2,000 guineas.

In this section there were also the following: J. Constable, "West-End Fields, Hampstead," 18in. by 26in., engraved by David Lucas—600 guineas (Gibson, of the Melbourne Museum); D. Cox, "Outskirts of a Wood," a view at the edge of Sherwood Forest, 27in. by 36in.—1,850 guineas (Gooden and Fox); in 1872 this realized 2,315 guineas, and in 1884 1,310 guineas; J. Cronin, "A Squall off Yarmouth," 20in. by 32in.—700 guineas (Agnew); Sir W. Q. Orchardson, "The Challenge," 26in. by 41in., 1864—1,000 guineas (Agnew); J. Pettie, "Sweet Seventeen: portrait of Miss Boscom," 34in. by 38in.—820 guineas (H. Smith); J. Phillips, "Selling Relics: Cathedral Porch, Seville," 62in. by 84in., the last picture painted by the artist—600 guineas (H. Smith); this realized 3,750 guineas at the E. Hermon sale of 1882; G. J. Pinwell, "Out of Tune: the Old Cross," 38in. by 50in., painted 1869-70—500 guineas (Gibson, of Melbourne); this realized 60 guineas at the artist's sale in 1876, and the price paid yesterday is the highest on record at an auction sale for Pinwell; Sir E. J. Poynter, "Under the Sea-Wall," 22in. by 14in., 1888—1,000 guineas (Marks); Briton Riviere, "The Magician's Doorway," 42in. by 62in., 1882—620 guineas (H. Smith); G. Vincent, Greenwich Hospital, 27in. by 35in., 1827—1,000 guineas (Agnew)—this realized in 1888 740 guineas, which remained until yesterday the record price for Vincent; F. Walker, "The Bathers," 36in. by 84in., exhibited at the Royal Academy, 1867, and etched by H. W. Macbeth—2,900 guineas (Tooth)—this is another record; the picture having been sold for 2,500 guineas at the W. Graham sale in 1880.

PICTURES BY OLD MASTERS.

The Murillo, "The Immaculate Conception," the Virgin in blue and white drapery with yellow scarf, with five child angels around her, 76in. by 53in., was started by Mr. L. Agnew at 1,000 guineas, and fell to Mr. H. Smith at 4,500 guineas. This picture was painted for Charles II. of Spain, and appears to have been imported into England in 1878. The next in importance was the Velasquez portrait of Mariana, second wife of Philip IV. of Spain, in Court mourning, with immense hoop, 68in. by 47in.—2,300 guineas (Wyatt). Two by P. Le Sire, an extremely rare Dordrecht master, Reynier Strik Johanzoon, and Alida Van Schrakken, in black flowered dress, each on panel, 32in. by 25in., and signed and dated 1637, realized 1,040 guineas (O. Davis). There were also—Bartel Rehm, a companion pair of portraits

of a gentleman and his wife, 24in. by 18in., c. 1634, from the collection of the Emperor of Austria, and sold during the Revolution of 1848—900 guineas (Agnew); Pantofla da Cruz, portrait of the Cou Pallavicino, three-quarter figure in richly-brocaded dress, 61in. by 46in.—1,600 guineas (A. Wertheimer); F. Guardi, an island near Venice, 38in. by 43 in.—560 guineas (Agnew) (this realized £170 in 1891 and J. Ochtervelt, "The Music Lesson," 37in. by 50 in.—800 guineas (Agnew)).

MODERN CONTINENTAL SCHOOLS.

The highest price in this section was paid for example of Josef Israels, "Washing the Cross," 30in. by 24in.—2,350 guineas (Reinhart, of Chioia); B. C. Corot's "Souvenir de la Villa Pamphila," 21in. by 21in., etched by Lalanne, realized 1,500 guineas (Wallis); and others included O. F. Daubigny, "Les Lavouses," a view on the Oise, 14in. by 26 in.—1,550 guineas (Agnew); and N. Diaz, "Venus Adonis," 17in. by 14in.—800 guineas (Gooden and Fox).

The sale of the catalogues at 1s. each produced a total of 268 17s., which will go to the funds of Artists' General Benevolent Fund.

Art & Artists.

Reserve 1877/16
McLEAN'S GALLERIES

Orchardson's masterpiece, "The Young Duke," as fresh to-day as when it left the artist's easel more than a quarter of a century ago, is the centre of attraction at the summer exhibition of modern paintings, English and Continental, at the McLean Galleries. The nineteenth century British school has produced few, if any, pictures on this vast scale in which is to be found so happy a combination of the qualities that appeal to the public and those that can be appreciated by artists and connoisseurs only.

The picture is distinctly dramatic and full of incident and individual action (even though the numerous figures seem to have all been painted from the same model). It belongs to the anecdotal-historical genre. It has picturesque costumes and accessories, the period being the late seventeenth century. But, unlike the vast majority of studio-constructed subject pictures—unlike, for instance, the large Alma Tadema in the same gallery—it has a unity of vision and pictorial rhythm, a harmony of subdued splendour, a diffusion of light and a loose freshness of touch, that make it as convincing as if it were an actual impression of reality. In all this magnificence of crystal and plate, tapestry and richly embroidered costume, in all the excitement of the festive scene, wherein the psychology of each participant is studied with rare subtlety, there is nothing obtrusive. No jarring or over-emphatic note interferes with the perfect co-ordination of the component parts. The details are precious, but not obtrusive. And the technique is free from the vices of the period, with the result that the picture matures rather than deteriorates as the years go by.

SIR CUTHBERT QUILTER'S WILL.

ESTATE OF A MILLION AND A QUARTER.

The will, dated October 28, 1908, and five codicils of Sir William Cuthbert Quilter, of Bawdsey Manor, Suffolk, M.P. for Sudbury 1885-1906, who died on November 18, are proved by Percy Cuthbert Quilter, of Old Jewry, and Eustace Cuthbert Quilter, of The Brewery, Thetford, sons, and Sydney Edward Jones, of Lawrence Pountney Hill, the value of the estate being £1,220,639, with net personalty £1,035,974. He gives to his wife £2,000, his jewels and personal effects, horses and carriages, and during widowhood £4,000 a year and the use of Bawdsey Manor House and grounds, and should she make this her chief residence then an additional £3,000 per annum for the upkeep thereof; to each of his children £1,000; to his daughters Maud Marion Denny and Norah Blanch, who are already provided for, £1,000 each for the purchase of a memento; to each of his four younger sons, other than Eustace, to whom a like sum has been given, £25,000; and to each of the said four sons £10,000 payable in 10 years, and £25,000 payable in 15 years; to his nephew Rupert Upton £1,000 and £500 for each child; to his niece Dora Bevington £100; to the Suffolk County Hospital, Ipswich, £500; to St. Leonards Hospital, Sudbury, £100; to the Convalescent Home, Felixstowe, £100; to the Bury St. Edmunds Hospital, £100; and legacies to clerks and servants. He gives to his successor to the baronetcy £2,000 a year for 15 years, and a further £4,000 a year should Lady Quilter cease to reside at Bawdsey Manor or die or remarry. To his sons Eustace and John Arnold he leaves property in Suffolk, and to his son William Eley he gives £2,000 a year while representing in Parliament or is a prospective candidate for any division in Suffolk. The Bawdsey Manor Estate he settles on his son William Eley, with remainder to his grandson George Eley. The residue of the property is to accumulate for 15 years, and then follow the trusts of the settled property.

ART SALE.

Messrs. Christie sold yesterday objects of art decorative furniture, the property of Sir Cuthbert Quilter, who has sold his residence, 74, South Audley Street, W., old Chinese and English porcelain, property of Mr. H. H. Dobree, of 4, Queen's-gate-p S.W., of the late Mrs. J. B. Simonds, of Ryde, Is. Wight, and from various other private sources.

There were two remarkable prices. The first was for Dobree's set of three old Chinese vases and covers, a pair of beakers, with black ground, enamelled peonies and other flowers in *famille-rose*, in various shaped panels, the groundwork enriched with a design of formal flowers and green foliage, 18in., and 13½in. Kien Lung; this set was purchased about 40 years by the vendor's father, who paid the late Mr. Wil. Moore, the well-known silversmith of the Strand, (or guineas) for the set. Yesterday bidding was at 200 guineas, and at 1,600 guineas Mr. Partridge became the purchaser, with Mr. Hamburger as the underbidder.

The second remarkable price occurred in Sir Cuthbert Quilter's sale. A terra-cotta bust of a lady, wearing a necklace, by Marin, 1791, 14½in. high, was purchased by the Hamilton Palace sale in 1882 for 420 guineas; six yesterday at 50 guineas, it reached 2,600 guineas, and knocked down to Mr. Hodgkins in competition with Charles Davis. Sir Cuthbert Quilter's collection included an Urbino pilgrim bottle painted with Nept Amphitrite, and mermaids, 16in. high—125 gu (Crossley); a pair of figures of Kyllins, of Chi porcelain, glazed with turquoise and mauve, 18½ 100 guineas (Hodgkins); an old Wedgwood copy of Portland or Barberini vase—14½ guineas (Rathbone set of four Venetian wall-lights, of metal-gilt, flower branches for nine lights each, with numerous pendants of rock-crystal, 24in. high—100 gu (Baird); and a panel of old Brussels tapestry, w triumph of a Roman general in border of vase flowers, 12ft. 9in. high, 13ft. wide—160 guineas (Baird).

The miscellaneous properties included a pair of Chinese cylindrical vases, with *rouge-de-fer* ground enamelled with dragons and trailing branches of flowers in *famille-verte*, and with circular medallions, 18in. Kang-He—220 guineas (John Duveen); a set of old Nankin vases and covers, of tall oviform shape enamelled with equestrian warriors in landscapes, high—130 guineas (Wills); a pair of old Chinese *famille-verte* vases and covers, enamelled with landscape figures in panels on a groundwork of butterflies flowers, 23in. high, Kang-He—260 guineas; an Chinese large *famille-verte* dish brilliantly enamelled with a tournament scene, 24in. diameter, Kang-He—110 guineas (Harding); a pair of Chelsea vases covers, richly painted with flowers in colours on ground, and with lake borders, 15½in. high—640 gu (Harding); six Queen Anne walnut-wood chairs, with backs carved with scale pattern, foliage, and she 190 guineas (P. Partridge); a cornice of Chinese embroidery, worked with equestrian figures, and birds, and trees in coloured silks and gold and threads, 18ft. 5in. long, 12in. deep—185 guineas (Harris); and a Louis XV. marqueterie secrétaire, with buildings, figures, flowers, and trophies in woods, 42in. wide—125 guineas (Wills). Mrs. Simonds included a set of four Chelsea figures, Eut Urania, Melpomene, and Terpsichore, holding attributes on plinths encrusted with flowers (modelled Roubilliac), 15½in. high—400 guineas (Amor).

14 Kings Arms Yard,

TELEPHONE N° 4 BANK.

London, E.C. 2nd Feb'y 1909.

Dear Mr Roberts,

Sir Cuthbert says that he has no objection to the amount of the fee you have suggested, if it includes all the assistance that you can give him with both volumes until they are issued. He wants to feel that you have a fee that is satisfactory to you, it is on his part, that he is at liberty to ask you for any assistance with regard to the letterpress that he may desire at any time, till the volumes are actually finished.

You will find enclosed cheque for £52.10/- on account. Kindly send me an acknowledgment on the terms suggested by this letter.

Yours truly
Pyronb

THE QUILTER COLLECTION.

Times

T. H. W.

Messrs. Christie's rooms are now completely filled with the well-known collection of pictures and drawings of Sir Cuthbert Quilter, Bt., who has disposed of his house and gallery in South Audley-street. Mention of the principal works has been already made in these columns; but it may be added that the appearance of the collection in the sale rooms quite justifies the expectation that the sale next Friday will be the chief event of its kind during the present year. The modern pictures are varied and important, and represent not only a certain number of foreign masters, but the best British artists of the last 30 years by some of their very best works. Facing one another in the principal room are the great "Cymon and Iphigenia" of the late Lord Leighton and Sir Hubert von Herkomer's "Last Muster" or "Chelsea Pensioners," the picture which may be said to have made the artist's reputation. Here too is the celebrated "Scapegoat" of Mr. Holman Hunt, from the Windus, Heugh, and Fairbairn collections, the pendant to which is Frederick Walker's "The Bathers," one of the favourite possessions of the late William Graham. Close by is the "Murthly Moss" of Sir John Millais, and in another room is the same artist's well-known "Portrait of Mr. Bright," a picture which ought certainly to pass into one of the national collections. Somewhat older in date are the "Selling Relics" by John Phillip and the well-known "Bottom and Titania" of Landseer; while in the same room is Turner's curious and beautiful experiment in the manner of Titian, the "Venus and Adonis."

The west room contains the pictures by older masters, among which may be mentioned three important Spanish pictures, the large "Immaculate Conception" by Murillo, a fine decorative portrait ascribed to Pantoja de la Cruz, and the version of Velasquez's "Queen Mariana," which was bought for a good price at Lord Clifden's sale in 1905. In this room also are two important English pictures, Sir Joshua's "Venus and Piping Boy," described as having belonged to Mr. Angerstein, and Romney's so-called "Portrait of Mrs. Jordan"—a lady standing with her right elbow upon her knee, which is raised. It is probably not a portrait of Mrs. Jordan, but of another actress, but it is a Romney of high quality, which will probably arouse a good deal of competition. There are also a few pictures by Dutch masters, the best being a Jan Steen and a little river view by Van der Neer.

QUILTER.—On the 27th Nov., 1912, at 45, Montagu-square, SUSAN, widow of the late WILLIAM QUILTER, in her 94th year. Funeral at Dorking Cemetery on the 30th inst.

W. Roberts 218 King's ave

Clapham Park

ANOTHER MILLIONAIRE'S ESTATE.

Times

15.1.12

SIR CUTHBERT QUILTER'S WILL.

The second millionaire estate to pay death duties in the present year is that of Sir William Cuthbert Quilter, of Bawdsey Manor, Woodbridge, Suffolk, Liberal M.P. for South Suffolk 1885-6, and Unionist M.P. for that division 1886-1906, formerly of the firm of Messrs. Quilter and Co., stockbrokers, a director of the National Telephone Company (Limited), owner of the famous art collection recently sold at Christie's, who died on November 18, aged 70.

Sir Cuthbert Quilter's property is valued for probate at £1,220,639 gross, and of this the net personalty amounts to £1,035,974, and his estate will pay in duties over £195,000.

The most interesting bequest is one to his son, Sir William Eley Cuthbert Quilter, now 2nd baronet, and Unionist M.P. for West Suffolk, to whom, in addition to other bequests, he left a further annuity of £2,000 "for each year or part of a year during the first fifteen years after my death that he may be the representative in Parliament of, or the prospective candidate for, any division of the county of Suffolk," and he directed that his trustees should be the sole judges as to whether and when he might be considered a prospective candidate.

He left £800 to his wife with the request, but without creating any trust in that respect, that she will pay £500 to the Suffolk County Hospital, Ipswich, and £100 each to the Bury St. Edmunds Hospital, the Convalescent Home, Felixstowe, and the St. Leonards Hospital, Sudbury.

Harry Quilter's eldest brother, Sir WILLIAM CUTHBERT QUILTER (1841-1911), art collector and politician, born in London on 29 Jan. 1841, was educated privately. After five years (1858-63) in his father's business he started on his own account with a partner as a stockbroker, and eventually founded the firm of Quilter, Balfour & Co. in 1885. He was one of the founders of the National Telephone Co. (registered 10 March 1881), and was a director and large shareholder till his death. In 1883 he bought the Bawdsey estate near Felixstowe, extending to about 9000 acres, and spent large sums on sea defences, a spacious manor house, and an alpine garden (see *Gardeners' Chronicle*, 12 Dec. 1908). He showed enterprise as an agriculturist, particularly as a cattle-breeder (see *The Times*, 20 Nov. 1911). A keen yachtsman, he owned at various times several well-known boats, and was vice-commodore of the Royal Harwich Yacht Club, 1875-1909. Quilter sat as a liberal unionist for the Sudbury division (Suffolk) from 1885 until defeated by a small majority in 1906; he rarely spoke in the house. He was created a baronet 13 Sept. 1897; and was a J.P. and D.L. for Suffolk, and an alderman of the West Suffolk county council. Inheriting his father's taste for pictures, he formed a collection on different lines, confining himself to no one period or school. He was generous in loans to public exhibitions. Nearly the whole of his collection was displayed at Lawrie's Galleries, 159 Bond Street, in Nov. 1902, in aid of the King's Hospital Fund (cf. description by F. G. STEPHENS in *Magazine of Art*, vols. 20 and 21, privately reprinted with numerous illustrations). He presented Herkomer's portrait of Spencer Compton Cavendish [q. v.], 8th duke of Devonshire, to the National Portrait Gallery in 1909 (*Times*, 21 July 1909).

The collection of his pictures at his London house at 28 South Street, Park Lane (120 lots), realised 87,780*l.* at Christie's on 9 July 1909 (*The Times*, 10 July 1909; *Connoisseur*, July 1909; catalogue raisonné, by W. W. BROCKWELL and W. ROBERTS, privately printed, 100 copies, 1909).

He died suddenly at Bawdsey on 18 Nov. 1911, and was buried in the parish churchyard. His estate was valued at 1,220,639*l.*, with net personalty 1,035,974*l.* (*The Times*, 15 Jan.). He married on 7 May 1867 Mary Ann, daughter of John Wheeley Bevington of Brighton. She survived him with five sons and two daughters.

His portrait by Herkomer was exhibited at the Royal Academy (1890); a caricature by 'Lib' appeared in 'Vanity Fair' album (1889, plate 560).

[Quilter's Opinions, 1909; Who's Who, 1906; *Times*, 13 July 1907; *Morning Post*, 12 July 1907; Mrs. C. W. Earle, *Memoirs and Memories*, 1911, pp. 291-8; information kindly supplied by Mrs. Harry Quilter (now Mrs. MacNalty) and his sister, Mrs. S. E. Muter.]

[*Times*, 20 Nov. 1911; Burke's Peerage, 1911; Who's Who, 1909; personal knowledge; information kindly supplied by Mr. A. J. Grout, Sir Cuthbert's private secretary.]

W. R.

See L. Hinds

"Adventures among" pictures

pp. 113 et seq.

See also the index

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